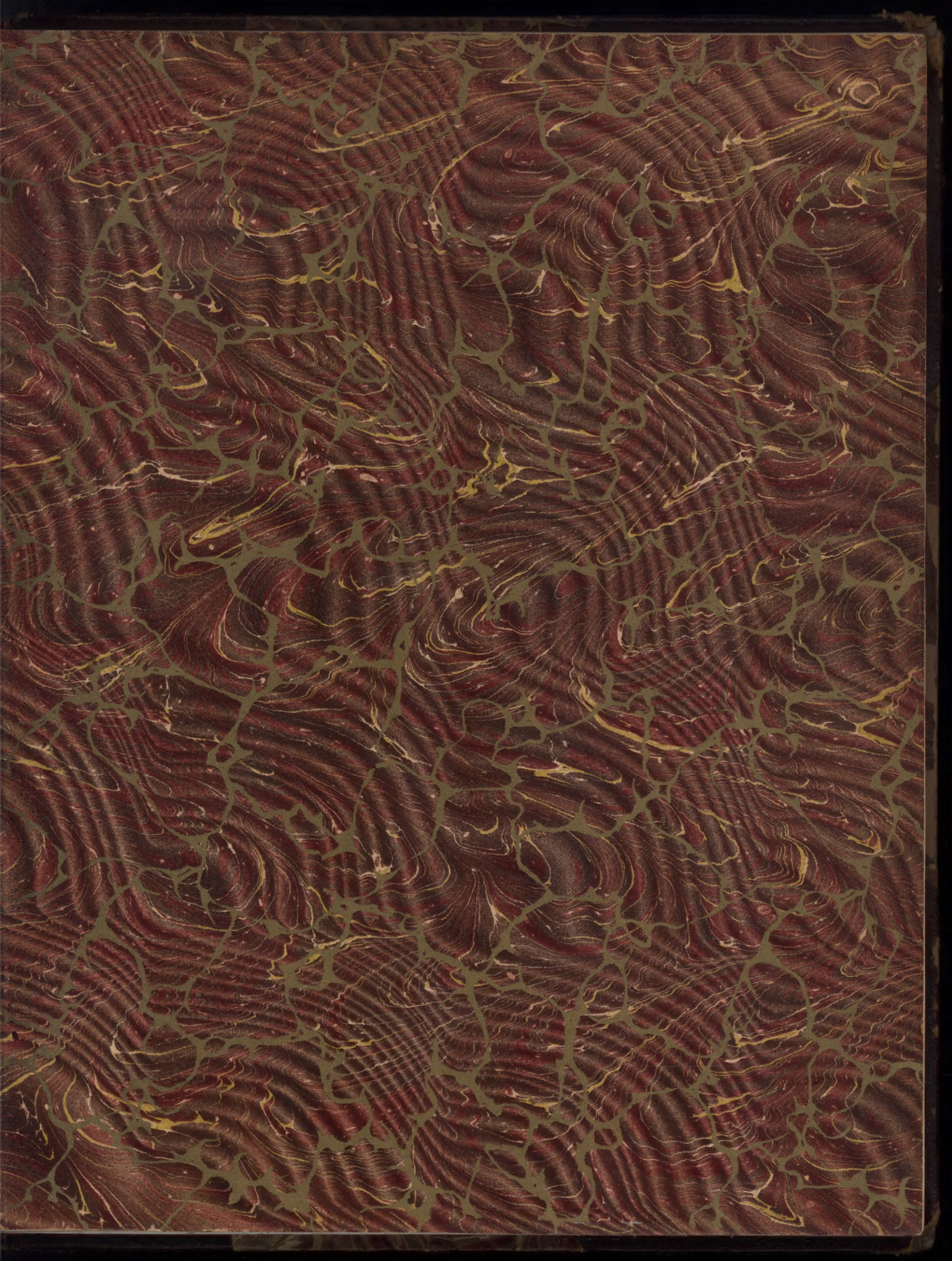


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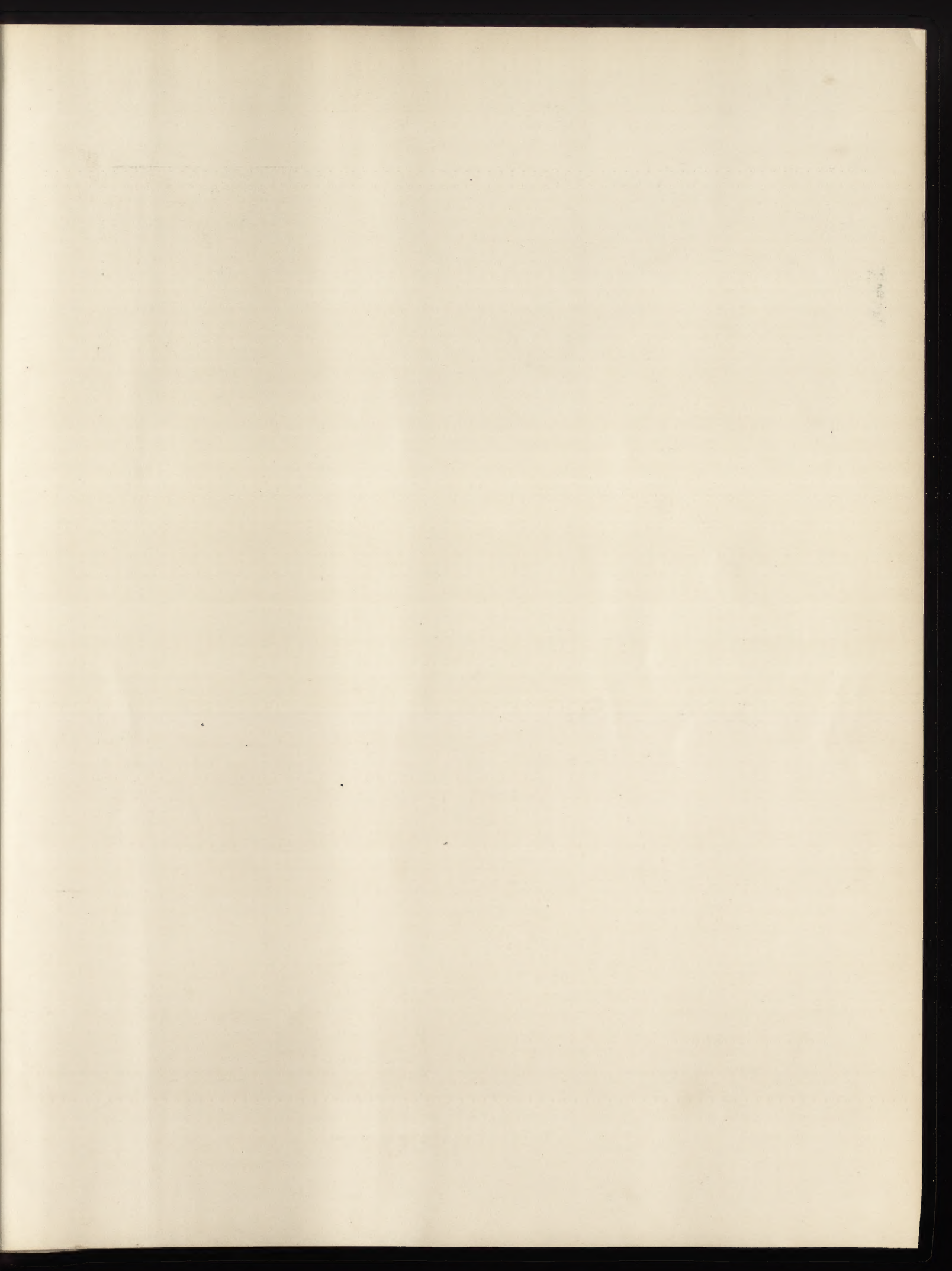














MADAME DE POMPADOUR
By FRANÇOIS BOUCHER
From a Coloured Plate by Franz Hanfstaengl

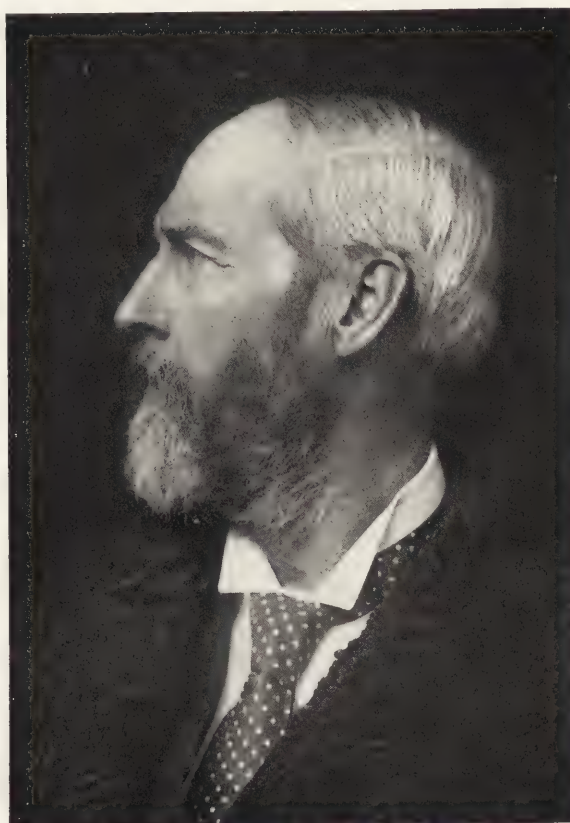


By Edward W. Gregory

ALTHOUGH the tastes of those who visit historic houses and art collections widely differ according to temperament and culture, it is frequently easy to point out from amongst such treasures some one work of art in which every visitor acknowledges the deepest interest. The beautiful picture by Lionardo da Vinci, in the possession of Earl Brownlow, is certainly in this category. Apart from its obvious artistic merits, which can hardly be over-estimated, the history of the portrait of Mona Lisa does much to arouse attention. It formerly belonged to Sir Joshua Reynolds, and was purchased at his sale by Sir Abraham Hume, great-grandfather of the present owner. Two other portraits of Mona Lisa—otherwise described as Gioconda—are in existence, one being in the Louvre, and the other at Madrid. Sir Joshua

held the opinion that the French Gioconda was not genuine, and many others to whom the three works are familiar share his view. There is a suavity of draughtsmanship, a softness, almost amounting to effeminacy of treatment in the Paris picture which is foreign to Lionardo's best work.

Vasari says that the artist was four years completing this lady's portrait, and that in order to amuse his sitter he had to employ someone to play to her, so that the melancholy look which frequently comes from long continued inaction should not appear. The same writer says that the portrait in his time was possessed by Francis the First, who gave 5,000 scudi for it. Though the tints of the face in the Ashridge picture are of course lowered by time, nothing can exceed the striking resemblance to life and force of character it displays.



EARL BROWNLOW

PHOTO, HISTED



LUNETTE

BY LUCA DELLA ROBBIA

GLAZED TERRA-COTTA

Like Raphael, Lionardo used printer's black in his shadows, which have thus become somewhat dark in tone.

The portrait of a lady in the character of St. Catherine, by Titian, also came from Sir Abraham Hume's collection; but was originally obtained from the Cornaro family in Venice. The figure is in a standing position with a crown on her head. Her left hand rests on a broken wheel, and a palm branch is in her right. In the fine landscape background are a unicorn couchant and a dog, both indicated with great spirit. The colouring of the flesh and drapery is in Titian's richest manner, and the hands are singularly beautiful. It is unfortunate that parts of the sky of this fine work should have suffered slight damage, but the rest of the picture is in excellent condition.

In the *Holy Family*, by Luini, in position over the dining room mantel, are to be found those noble devotional qualities for which this great purist painter was celebrated. The picture was originally a banner, and in its use as such suffered some damage in the upper part. This has, however, been restored, and the painting as it stands, with its rather thin and delicate technique, is a beautiful example of the work of the great Milanese.

A study by Tintoretto, representing *Christ curing the Paralytic*, affords interesting insight into the methods of a painter who is said by some authorities to have attempted the difficult task of blending the drawing of Michael Angelo with

the colouring of Titian. This picture was the preliminary sketch for the well-known work in the Church of San Rocco, in Venice.

The influence of Raphael's great genius may be remarked in *The Virgin and Child*, by Fra Bartolommeo di San Marco. The colouring in this fine picture is extremely beautiful, and the technique broad and decisive. As in many of Raphael's pictures, notably the *St. Cecilia* and *The Transfiguration*, the outline can be distinctly traced in this work by Fra Bartolommeo.

Ashridge is specially rich in examples of these great masters of the Italian Renaissance. Some of them have frequently been lent to various galleries for exhibition; but the exquisite panel picture by Lo Spagna—Giovanni di Pietro—is practically unknown to the general public. The *Holy Family*, by Cima da Conegliano, a brilliantly coloured composition from the brush of a painter who was much influenced by Giovanni Bellini, will also be of interest to many readers.

Turning to an entirely different school, the *Study of a Horse*, by Vandyck, is a vigorously-painted sketch of the animal given to the painter by Rubens on his departure for Italy; and the *Feast of the Cranes*, by Snyders, is a magnificent example of a painter's work but little known in England. There are, it is true, a few Snyders in Edinburgh, and one at Hampton Court, but for the most part the works of this Flemish painter of animals and still life are to be found in Continental galleries.



MONA LISA BY LIONARDO DA VINCI



VIRGIN AND CHILD BY FRA BARTOLOMMEO



HOLY FAMILY

BY CIMA DA CONEGLIANO



SKETCH OF TWO CAPTIVES

BY RUBENS

Earl Brownlow's Collection of Pictures

Rubens is represented at Ashridge by the *Death of Hippolytus*, and the sketch shewn here of the two bound captives. A painting of the school of that delightful delineator of jolly burgomasters, Frans Hals, hangs in the morning room, in company with other almost equally interesting works. The small panel by Rembrandt—*Isaac and Esau*—in the same room, is a subject picture executed in the forceful manner so characteristic of the master. A sunny, atmospheric effect by Cuypp finds position in the drawing room. This is a view of Dort, with a large number of schuys and yachts lying by the quay, their sails hoisted in the still air.

A great rarity is the bit of Greek wall painting in tempera from the house of Nero in Rome. It was found during excavations made there in the time

of Pius IX., and is in remarkably fine condition. Lord Brownlow is also the possessor of a varied and handsome collection of porcelain, many of the pieces being mounted on brass supports of the period of Louis XIV. In the conservatory is a cast bronze vase, historically interesting from the fact of its having been made for Napoleon Buonaparte. It is handsome in design, and the casting is of a high degree of merit. The lamp suspended from the ceiling of the dining room is an exact copy of the one in Pisa Cathedral, which is supposed to have suggested to Galileo the theory of the pendulum.

Over the chimney-piece in the hall is a lunette, in enamelled earthenware, by Luca della Robbia. The groundwork is blue, against which the figures appear in white in high relief.



A SAINT

BY LO SPAGNA

The Exhibition of Abruzzese Art at Chieti **By Ettore Modigliani**

MANY pages of this periodical would be required for a complete account, illustrated by the most important and characteristic objects, of this most interesting exhibition, which, together with that of Italo-Byzantine art at Grotto ferrata and that of the art of the Marshes at Macerata, has re-awakened the attention of all students, collectors and lovers of ancient Italian art. But, since space in the pages of *THE CONNOISSEUR* is too valuable, I have to confine myself to some summary remarks to give at least some idea of the importance of this exhibition which, bringing to the light so many characteristic examples of the ancient Abruzzese arts and crafts which had been little known to the student, has raised the veil which covered one of the aspects of the multiform Italian soul, and has rendered a real service to the study of art.

Only a few works of Abruzzese sculpture and painting were available for the exhibition. Among the former is the beautiful statue of St. Sebastian, dated 1478, the work of Silvestro di Giacomo da Sulmona; and among the latter two pictures: one, the *Marriage of St. Catherine*, with the signature, *Matheus pictor de Campl* [o], a hitherto entirely unknown Abruzzese painter; the other a fifteenth century *Madonna and Child*, with the signature of Nicola da Guardia- grele. This Nicola is probably the famous Abruzzese goldsmith, who lived at the beginning of the fifteenth century, and many of whose

goldsmith's works can be admired at the Chieti show. This picture—the only one which bears the master's name—thus affords evidence that he also achieved distinction as a painter.

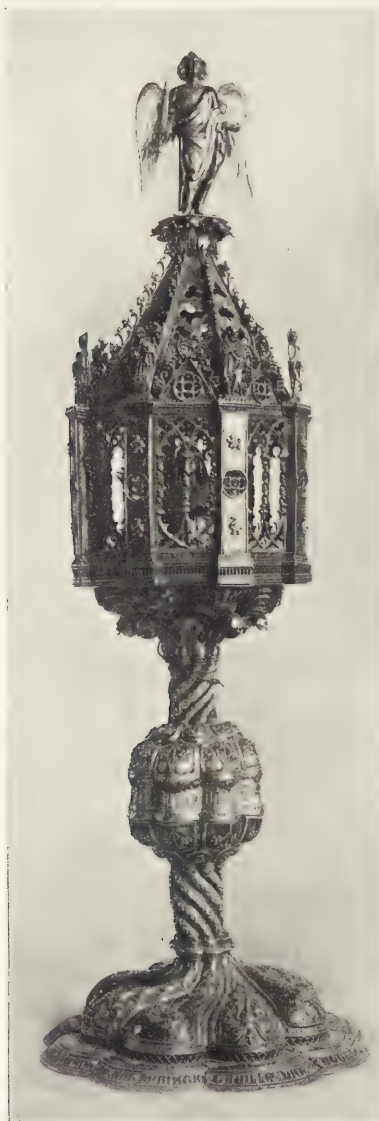
The shortcomings of the paintings and sculptures are made up for by the other sections, and above all by the goldsmiths' work. From the smallest villages, from the most humble market-places near Sulmona, Aquila, Teramo and Chieti, from churches and convents, from municipal and private collections, have been sent processional crosses and monstrances, reliquaries and pastoral staves, chalices and patens in such numbers and such diverse styles, that it is safe to say a similar collection can never again be brought together. Here we have seen the strange "Crosses of the

Dead" of the Sulmona School, which are not worked with the graving-tool, but sunk with the die; the beautiful silver crosses of the sixteenth century, richly wrought and bordered in brass, which have been sent from the province of Aquila; the silver arms of S. Flaviano di Giulianova, dated 1394, by Bartolomeo da Teramo; the wonderful pastoral staff of Atri, probably French work of the fifteenth century; the cross of Collar-mele, with the Orsini arms, and another signed *Amicus Antoni notarii Amici de Sulmone* (fifteenth century). But above all we have admired the splendour of the works of Nicola di Andrea da Guardia- grele, that is to say, the silver crosses of



CHASED SILVER CROSS, BY NICOLA DA GUARDIAGRELE
SIGNED AND DATED MCCCCXXII. S. MARIA MAGGIORE, LANCIANO

The Exhibition of Abruzzese Art



ENAMELLED SILVER MONSTRANCE
BY NICOLA DA GUARDIAGRELE
SIGNED AND DATED MCCCCXIII.
S. FRANCO, FRANCAVILLA

traditions of his own district. It is not too much to say that his intensity of dramatic feeling, and the solemn grandeur of line of some of his figures seems to predict already the terrible spirit of Michael Angelo.

The majolica section is equally important as regards copiousness and beauty of the examples shown. There are five rooms filled with plates, albarelli, ink-stands, jardinières, and kindred

Lanciano (1422), of Guardiagrele (1431), of Aquila (1434), and of Monticchio (1436); and the silver monstrances of Francavilla (1413) and of Atesa (1418), all decorated with exquisite translucent enamel and bearing the signature of the famous goldsmith, who was a follower of Ghiberti, but whose work nevertheless bears the imprint of a strong individuality and reflects the artistic

objects, from the examples of the oldest Faenza type of the end of the fifteenth century to the first specimens of real Abruzzese work of the seventeenth century; from the works of the phalanx of the great majolica workers of the seventeenth and eighteenth centuries, the Grue, Gentili, the Cappelletti, etc., to those of Fuina, with whose name, in the last years of the eighteenth century, the glorious life of Abruzzese majolica comes to an end. The greatest triumphs are achieved by the productions of Castelli, a little village at the foot of the Gran Sasso d'Italia, which can boast of the oldest, the most active and most perfect majolica works. But notable examples are also shown by the old factories of Bussi, Torre de' Passeri, and Palena. Abruzzese majolica ware, having been imported into Naples, infused life, so to speak, into Neapolitan ceramics, and was in its turn influenced by the latter. The Neapolitan specimens are therefore of peculiar interest, as showing this reciprocal influence.

Passing reference must be made to the coins and seals, keys and ironwork, wood-inlay and costumes. Among the latter is a most beautiful lady's dress, from the Albanese colony in Villabaddessa. A few words also must be said of the carpet and lace section, which is beyond doubt the most characteristic of the entire exhibition, and has proved of especial interest to the feminine visitors. Just as Castelli was the cradle of Abruzzese majolica, so Pescocostanzo, a very small village nestling against the mountains near Sulmona, is the place where the carpet and lace industries flourished most, and are still flourishing. At the exhibition are some beautiful examples of seventeenth and eighteenth century work. Only one sixteenth century carpet is



JARDINIÈRE BY GESUALDO FUINA EIGHTEENTH CENTURY MAJOLICA



SEVENTEENTH CENTURY MAJOLICA PLATES BY CARLO ANTONIO GRUE



SILK AND WOOL EMBROIDERIES, PESCOSTANZO
SEVENTEENTH AND EIGHTEENTH CENTURIES



WOOLLEN CARPET, REPRESENTING THE SIEGE OF TROY
PESCOCOSTANZO, SIXTEENTH CENTURY



TUCKED SURPLICE, WITH BORDER AND CUFFS OF PILLOW LACE
AQUILA, EIGHTEENTH CENTURY



TABLE CLOTH WITH RETICILLA BORDER, AQUILA, SEVENTEENTH CENTURY

shown, a very curious woollen fabric, with a representation of the siege of Troy executed in a kind of embroidery in coloured materials. All the other carpets are decorated with motifs, which often recall those of Byzantine and Arabic art, which is hardly surprising, if one remembers that the coasts of this country were in constant communication with those of the East.

There are innumerable specimens of lace, especially of needle point, among which we notice some exceedingly clever and original combinations, especially some very fine reticilla borders, in which the linen ground of the design is removed and the parts are held together by a network of thread. The opposite method is followed in some other original needlework shown here, worked in coloured silk and wool, the design being given by the colour of the ground, whilst the needlework is used for all the parts which do not belong to the design. Beside the needle point laces, *punto a reticilla*, *punto rialtato*, *punto di Milano*, *punto in aria*, etc., we must not forget the pillow lace, in the making of which Aquila fights for supremacy with modest little Pescocostanzo, and of this lace we are able to reproduce a wonderful piece, in imitation of the old examples, made for the Queen widow, for whom over 2,000 bobbins are busy at work. Thus, in the Abruzzi district the arts of embroidery

and lace-making are to-day assiduously cultivated, together with the art of majolica. To-day, as in the past, whilst the men are attending to the hard labour of the field, the mothers and sisters, tottering old women and girls scarcely more than children, are busy with the gentle work of the needle and bobbin. From these humble cottages, and wrought by expert fingers, issue miracles of fine work and good taste, which help to adorn the ball dress of the Society lady as well as the coarse linen chemise of the Abruzzi peasant bride. And the poor women of the Abruzzi continue to transmit uninterruptedly, in accordance with tradition, from mother to daughter, those forms, motifs and systems and their good taste, just as language, instincts, sentiments, energy and the diseases of the blood are transmitted.



PILLOW LACE EXECUTED AT AQUILA FOR QUEEN MARGHERITA





M. D. 1793

MRS. DUFF

By Richard Cosway, R.A.

MRS. DUFF
By Richard C. Duff, Jr.

Prints

The Collecting of Bookplates

By Mrs. L. Nevill Jackson

FOR the collector of bookplates or *ex libris* there are many fascinating possibilities. The time has passed when a cabful of old book covers could be obtained for half-a-crown—many of the specimens in one of the finest private collections having been obtained on such terms—but prizes are still to be had cheaply, and an ardent collector may come across a treasure unexpectedly. We have seen a good dated specimen of the Chippendale style pasted at the bottom of an old cracked terra cotta figure, the stout parchment having been used as mending; again, on securing a worthless *ex libris* in an old book one is sometimes delighted to find a good specimen beneath, the second owner of the book having pasted his nameplate over that of his predecessor.

The *raison d'être* of the bookplate is to proclaim the ownership of the book in which it is pasted—*ex bibliotheca*, *e. bibliotheca*, *e.* or *ex libris*—together with the name of the individual or corporation to whom the library belongs, are some of the forms most generally used. A quaint motto against theft by borrowers or allusion to the taste or habits of the owner is occasionally to

be met with; such an example adds much to the interest of a collection. On a seventeenth century plate with the arms of Hedio appear Latin verses.

Bookplates came into being when the emblazoning of the arms on the outside of each book for each individual was found too costly a method for the increased number of people who wished to possess books in the early days of printing. It is for this reason that the heraldic *ex libris* is the earliest of all forms, written or printed words being then less easily read than heraldic signs, which were understood by everyone. Now the reverse being the case, and a man's rank, pedigree, and quaint allusions to family history may lie blazoned before us unnoticed, while we read his name only and pass on ignorant of his story.

Before indicating briefly the special characteristics of style and decoration belonging to each period, we would give some general hints; for a bookplate of whatever date may be valuable for different reasons:—

1. The value of a bookplate which is dated is treble that of an undated specimen. There



The bookplate of Hector Pomer, dated 1525, said to have been designed by Albrecht Dürer, the initials being those of the engraver who cut it on wood. The figure represented is that of St. Laurence; the gridiron, instrument of his martyrdom, is in his hand. This is the earliest known signed and dated bookplate.



The military bookplate of Sir Charles Fredericks, Master of Ordnance of his time. It is dated 1752.

are very few old dated *ex libris*, scarcely any engraved in England before the Restoration of Charles II.

2. Artistic merit in its design, regardless of date, may make a bookplate valuable. Some of the modern *ex libris* by such men as G. W. Eve, John Leighton, and Hadlow are most desirable from this point of view.

3. Skill in the production, whether woodcut, steel engraving, etching, or lithograph, gives a certain value. Mr. Vinycomb, in his interesting monograph on this branch of the subject, reminds us that the production of *ex libris* is but a side branch of the art by which pictorial and decorative illustrations of every kind are executed.

4. Ingenuity in design or wording are attractive. Under this heading we would include the rebus and punning bookplates, examples of canting heraldry or *parlantes armes*, or humour in the motto.

5. The value of a bookplate sometimes lies in the fame of the artist who has designed it. Occasionally the signature of an artist such as Albrecht Dürer or Bartolozzi, George Virtue or Faithorne, may be found; old signed bookplates are, however, very rare.

6. The value of a specimen may be on account of the ownership of the bookplate; that of Dickens, for example, though of little artistic merit, is naturally highly prized.

7. Occasionally the interest of a nameplate lies in some error in the design. The floundering of some of the American designers in so exact a science as heraldry is really precious in its quaintness.

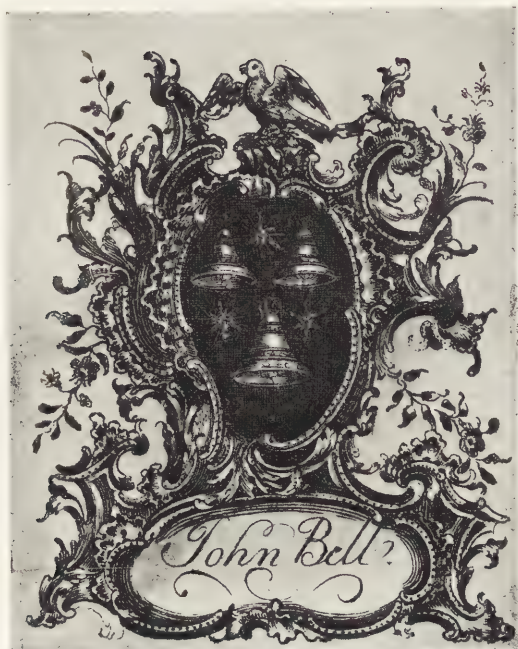
Of all the distinct kinds of *ex libris* the simple armorial was the earliest, the largest number of plates prior to 1720 being of this style. It has been embodied with every successive style in every century and still survives. The first known English plate is that of Nicholas Bacon, 1574, for that of Cardinal Wolsey, 1525, is not a printed bookplate but an illuminated sketch of the cardinal's arms. It is curious that the first known dated bookplate of France is of the same year. According to Mr. Walter Hamilton, in his interesting book on dated bookplates, Sweden has a plate dated 1575, Switzerland one of 1607, Italy 1623; the earliest dated American plate is 1749.

In trying to ascertain the approximate date of an armorial *ex libris* it should be noticed if the tinctures are clearly defined in the usual manner: if these are correct the plate will have been engraved later than 1604, when the present system was adopted; absence



A pictorial bookplate of the eighteenth century, belonging to Frances Ann Hoare, probably from the design of Angelica Kauffman.

The Collecting of Bookplates

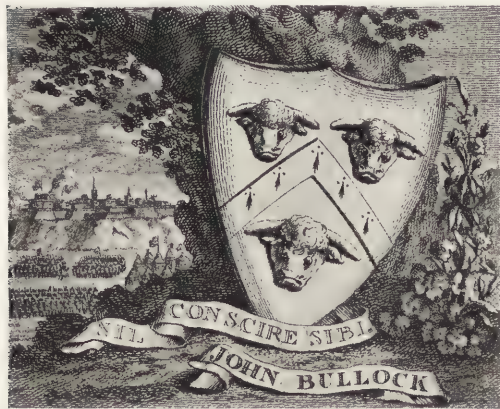


Punning heraldry, representing the name of the owner, John Bell, in Chippendale frame.

of correctness in tinctures, however, is no positive proof of antiquity, as carelessness on the part of the designer is frequently met with.

The transition from the purely heraldic to the more ornate Jacobean style was very slow, but it was well established in England by the beginning of the eighteenth century, and lasted till about 1730.

In the plates of this period, the escutcheon is generally combined with a festoon or swag of fruit or flowers so characteristic of all the ornament of the time, whether used in sculpture or in pictorial art. The shield for a man, the lozenge in the case of a woman was generally depicted on a wall background,



Military pictorial bookplate with punning heraldry, representing the name of the owner, John Bullock.

which sometimes showed lines indicating bricks, sometimes lattice or fish scales. During the first years of Queen Anne's reign no kind of frame was represented, but later a framework of ribbons, palm leaves or other foliage is frequently to be met with, and a single scallop shell, usually at the bottom of the frame, is nearly always found showing the rococo ornament in embryo. Eagles perch on the top, as on the mirrors of the period, and lions, cherubs, butterflies, and occasionally angels blowing trumpets, give indications of the allegorical style to come.



Bookplate of descendant of the Lucy family, mentioned by Shakespeare.

In the Chippendale style of the second half of the eighteenth century, the one small cockle shell of the Jacobean period has grown into the entire shell-like frame which sometimes encloses the armorial bearings, sometimes the initials of the owner. It is to this period that the urn bookplate belongs. That truly lugubrious object was sometimes placed where initials or shield would be expected.

In the Chippendale plates, free growing natural flowers—so different from the stiff Jacobean garlands—formed an outer decoration beyond the shell-like frame. It will be noticed that, as in the carved frames of Chippendale himself, the two sides are never alike; even if an escutcheon or lozenge is used



Bookplate of Henry Hoare, on which the trade of the owner is mentioned, dated 1704.



An early Scotch bookplate belonging to the Broomhill family. Signed by Burden, and probably engraved about 1700.

as a central figure all the rules of strict heraldic representation are outraged by the straying of a flower across the shield or the breaking into it by the curves of the frame.

The decay of the Chippendale style was brought on by its over elaboration, the grace of expression so charming when combined with good composition became associated with weakness of design ill concealed by piles of flowers. It was succeeded by the "wreath and ribbon" style, more suggestive of the decoration Thomas Sheraton was using for the contemporary furniture.

The allegorical bookplate has appeared occasionally in each century, but with most frequency at the end of the eighteenth, when under the first two Georges English



Library interior plate of Joseph Bland.

art expression was less restrained than it usually is, and fat cherubs, finely developed Minervas and Dianas suited the popular taste.

A plate of this style, executed by Bartolozzi for Sir Robert Cunliffe, represents two angels blowing trumpets; gods and goddesses were frequently placed where in the heraldic *ex libris* the shield would appear.

An interesting specimen of a bookplate signed by the artist belongs to this period and style; it was designed for Henrietta Countess of Bessborough, and shows a Roman interior. Venus is seated holding in each hand a burning human heart; Cupids wave a scarf in the air on which the name of the owner appears. It is inscribed: "A. B. Cypriani inv. F. Bartolozzi sculp. 1796."

The Collecting of Bookplates

The landscape *ex libris* belongs to the end of the eighteenth and beginning of the nineteenth century. It is the style least of all associated with heraldry, but occasionally escutcheons are introduced with ludicrous effect amongst the sylvan scenes. It would be impossible to touch on this style without mentioning the famous Bewick brothers, who were its chief exponents, though not its inventors, as has sometimes been suggested. It is owing to the exquisite work of these wood engravers and their school that the view and fancy landscape bookplates are so highly prized. Sometimes Cupids or flowers growing naturally mingle with, or form a frame for, the landscape, for the influence of the Chippendale style of bookplate overlapped the newer mode.

This style is essentially English, and whereas the heraldic-Jacobean or Chippendale-allegoric are common to all the countries of Europe at about the same periods, the landscape bookplate never flourished in any other country but England.

Besides those styles described, which belong distinctly to certain periods, there are a few others which

have appeared at intervals through several centuries. These are the portrait bookplates, when the features of the owner of the book instead of his heraldic device are shown; the bookpile when, framed in a pile of volumes, either the escutcheon or the initials



Architectural bookplate belonging to Jacob Gibbs, who was the designer of St. Martin's-in-the-Fields and many other well-known buildings.



Variant of book pile plate, William Lynn.

of the owner appears. The library interior is another variant of the bookpile plate. In the book-lined room a figure is generally seated; sometimes this figure is allegorical, Industry or Study being chosen, but more frequently it is that of the owner of the bookplate.

Collectors of French bookplates will doubtless have noticed that about 1789 all the old symbols of nobility, the titles, the crowns, and the coronets disappear suddenly. This is only natural when we remember that such emblems imperilled the lives of the owners. Napoleon tried to revive the use of heraldic symbols but without much success, the crest was seldom used, a cap, or "toque," as it was called, being usually substituted. Plain labels, with the name of the owner only, were generally used in Napoleonic times. On the accession of the third Napoleon, the old heraldic insignia reappeared to a certain extent, but the modern bookplate of France is like that of England, chiefly pictorial. To France belongs the honour of having produced the first book printed on the subject, *Les Ex libris Français*, by M. P. Malassis, which appeared in 1874.

Whether it is to be regretted that the moribund language of heraldry is so seldom used, and the portrait with fantastic allusions to the hobbies and



Plate of Charles Lucas. Style, Jacobean. The shield is laid on a trellised back-ground, resting on a marble pedestal.

tastes of the owner, together with a punning motto, are not in accordance with modern taste, it is not in our province to venture an opinion; sufficient that the bookplate of to-day, though having no distinctive style (those executed later than 1830 are considered "modern") is occasionally a thing of

beauty, and the collector will be lucky who secures an example of the work of Sir John Millais, Walter Crane, or W. H. Foster, in England; of Alphonse Legros, André, or Bracquemond in France; of Prendiville, Goodhue, or Hadaway amongst American designers; or of Voigt or Sattler in Germany. Modern bookplates in Belgium are very rare, possibly the honesty of borrowers is such that a reminder of ownership is unnecessary.



Ecclesiastical bookplate of Carrington, Chancellor of Exeter.

We are indebted to the courtesy of Mr. Charles A. Massey, of Stockwell, for the loan of the whole of the plates reproduced from his valuable collection.



Plate of Lord Byron. Shield surrounded by slight ornate frame, supporters each side, coronet and crest above; the whole resting on a carved bracket, from which is suspended the motto ribbon.

The Church Plate of Pembrokeshire

ANOTHER proof of the increasing interest taken in old church plate, and of the desire of all who appreciate the sacred vessels of our churches that should be handed down to posterity, is provided in the welcome appearance of *The Church Plate of Pembrokeshire*, by Rev. J. T. Evans (London: W. H. Roberts, 10, Cecil Court). While this part of the Welsh diocese of St. David's is destitute of any specimen of communion plate of outstanding importance to antiquaries, and to others who have no special knowledge of the subject, there are several pieces worthy of notice, and doubtless this praiseworthy effort will, to some extent, if not completely, prevent a continuance of the deplorable loss of church plate, whether by carelessness, ignorance of its value, or the anxiety of some clergy to dispose of it for the purpose of raising funds for the "restoration" of their churches. The earliest specimens of ecclesiastical vessels described in this book are the two chalices, and fragments of a paten, of the latter half of the thirteenth century, found in the tombs of two bishops of the see, stated here to be of latten; though, when exhibited at St. Albans this summer, they were catalogued as of silver. It would be interesting to learn which of these opinions

is correct. The crosier head and a part of another crosier, catalogued as of copper-gilt, and the two episcopal rings of gold set with sapphires, found in the same tombs, loaned to the same exhibition by the Dean and Chapter of St. David's, have presumably escaped the author's notice, for we fail to find any reference to them, and certainly no illustration, which is an unfortunate omission. In the introductory notes on the earliest forms of chalices in existence, excellent as they are, no mention is made of the plain silver chalice of the Anglo-Saxon period now in the British Museum.

The allusion to two chalices of rock-crystal, mounted in silver-gilt, with enamels and pearls, as "ancient," in conjunction with remarks on ecclesiastical vessels prior to the eleventh century, the inference being that these two are of a date anterior to that period, is somewhat misleading. The erroneous conclusion as to the date of one of these chalices in Burns's *Scottish Communion Plate* appears to have been accepted in the work now under notice. When exhibited some few years ago in Italy, this same chalice was stated, if we mistake not, to be of the sixteenth century, and to have



CHURCH PLATE OF ST. DAVID'S CATHEDRAL



• ST. MARY'S, PEMROKE

belonged to Clement VII., and its form and type clearly point to that time.

Thirty-three is the number of pre-Reformation silver chalices—other than sepulchral—here set down as being in existence to-day, and while it may be true that in the whole of Wales only one example of pre-Reformation plate with a hall mark is to be found, the author is apparently unaware of the two chalices, *circa* 1500, in churches in North Wales.

An amplification of the notes on the development of the form of post-Reformation communion cups, from the earliest type of Elizabeth to the close of the eighteenth century, would have been of interest and value to those who have no special knowledge of the subject.

We are not told whether the device of the pelican in her piety on the cup dated 1633 and the engraved representation of the Lord's Supper on the cup of 1624, are contemporary work or later additions. The absence of illustrations of these two interesting cups, and of the only specimen of Commonwealth plate in the county of Pembroke—a plain cup on a baluster stem, dated 1655—is to be regretted.

Pembrokeshire is rich in Elizabethan cups, possessing no fewer than fifty-nine, and thirty-

seven paten covers, of the usual type, engraved with interlaced strapwork and arabesques, with slight variations in detail, and mostly dated 1574 and 1575, the earliest example being of the year 1568, and the latest 1599. With the exception of nine cups and four paten-covers, all these Elizabethan pieces bear a curious single mark—a row of four oval annulets in a parallelogram, found also on communion cups in the adjoining county of Cardigan, and, so far as we are aware, entirely confined to the diocese of St. David's. Much as such a consummation might be desired, the suggestion that this mark belonged to a craftsman settled in that part of Wales is rightly rejected by the author, for there is no evidence of any silversmiths of the Elizabethan period having settled, even temporarily, in the Principality.

Of the later types of cups, three examples of these, with plain V-shape bowls on baluster stems, are preserved in the county: one dated 1599, another 1596, and the third, which is slightly more oviform, dated 1604; two Charles I. cups, with bowls resembling inverted truncated cones, on baluster stems, 1636 and 1640; four cups of the Restoration; one of William and Mary; and two of William III.

Among the other plate, needing only a brief notice, are four patens, varying in date from 1678 to 1698; four flagons, the earliest with a plain cylindrical body and slightly domed lid, 1639, and three of 1660, 1664, and 1698; and a Charles I. beaker, engraved with interlaced strap-work, etc., standing on an ornamentally moulded base, 1630.

This volume is well printed and bound, and, apart from the blemishes here pointed out, it will serve as a faithful record of the church plate of Pembrokeshire.



CHALICE AND PATEN
OF AMROTH





N. Colidert. Des et Fecit.

YOUTH.

*To youthful Innocence, alert and gay;
Leads up the Minuet with Tray.*

London: Published Novem. 14th, 1785, by R. Wilkinson, N^o 58, Cornhill.



Thomas Sheraton

Part IV.

By R. S. Clouston

(Conclusion)

By what is practically a general consensus of opinion, the names of Chippendale, Hepplewhite and Sheraton stand out from those of contemporary cabinet-makers. I take it that this is very greatly owing to their published works being more within the reach of the ordinary man, for no one has yet paid anything like special attention to Robert Adam, and ranked him fourth on the list. These four names have been put in every conceivable

order, and it is both difficult and dangerous to say that any placing of them is wrong, for, though I have more than once criticised the reasons adduced, the aims of the men were so different that the question comes to be not so much a matter for the trained artistic judgement as of the force with which a particular *motif* appeals to individual taste.

Each of the great quartette is supreme in some line or other. It is open to us to admire the



COMMODOE IN FRENCH STYLE

FROM THE COLLECTION OF SIR WALTER GILBEY, BART.

grandeur of conception, the just proportions, and the architectural feeling of Chippendale, the ornate simplicity and unflinching eye for colour of Adam, the dainty grace of Hepplewhite, or the severe but absolute correctness of Sheraton at his best.

It is, unfortunately, as easy to find fault as it is to admire. The flamboyance which runs riot through so much of Chippendale's work is so obvious that it barely requires mention. Adam is inclined to be finikin; Hepplewhite shows a most uncertain knowledge of the first principles of design, and Sheraton lacks the higher artistic qualities of imagination.

Of these four great designers, Robert Adam is the only one of whom it can be proved that the style which bears his name was originated by himself, and, with this single exception, several men might be mentioned who possessed more distinctive artistic personalities, and who, either from mannerisms or excellencies, were more recognizable. Even Adam, from the fact that so much of his work was necessarily left to assistants, is by no means an easy study, but in the case of each of the others there are special difficulties.

It has already been pointed out that it is unfair to judge Chippendale entirely by his later and published works, and that even the *Director*, particularly in its third edition, is not always a safe criterion of his artistic abilities, on account of the latitude allowed to the engravers. It has also been, I think, shown that Hepplewhite's book is the work of so many hands as to render a thorough grasp of his personality elusive, if not impossible.

At first sight the consideration of the *Drawing Book* appears much easier, but the more it is studied the more does it seem that it is here the difficulties culminate. Sheraton, like Chippendale, employed several engravers, but, whereas, in the

Director the difference in their styles is easily discernible, in the *Drawing Book* evident care has been taken to make the treatment as similar as possible. I, at least, confess my inability to tell, without looking at the signatures, whether Terry, Barlow or Caldwell executed the plate. This gives a look—in my opinion, a delusive look—of homogeneity.

Further research shows that this appearance is intensified by the evident fact that the original drawings seem to have been the work of one man, for even where we are told in so many words that Sheraton had nothing to do with the design, the drawings are just as distinctively his. In Hepplewhite's book there is no resemblance as regards artistic reproduction between several classes of articles. His urn, knife-cases and brackets, for instance, are drawn and reproduced not only correctly, but with considerable feeling, while the chairs are neither correct in perspective nor proportion. In some the shield-back is squat and ungainly, in others it is elongated to almost as great an extent, while the attempt to portray arms is absolutely childish. There is none of this in Sheraton's book, where both proportions and perspective are absolute, and each plate might have served as a copy for one of his pupils. In many, even towards the end of the book, when he has already had his

say on theory, the perspective lines are engraved, and in the others it is evident that each drawing was done by rule. As someone said of the works of a certain well-known artist, "they would be photographic, except that they are not even photographically wrong." They are immensely better than the worst of Hepplewhite's plates, but just as far behind the best in artistic feeling.

To say that Sheraton's plates attained a dead level of mechanical correctness is not very high



HORSE DRESSING-GLASS

SHERATON

Thomas Sheraton

artistic praise, but, before criticising him too severely, it is well to remember the purpose of the book. Any cabinet-maker who knew his work could construct an article from one of his engravings, while it would be impossible to reproduce the original piece of furniture from some of Hepplewhite's; but the very qualities which made his book serve its purpose so admirably at the time, render it much less reliable as a record of Sheraton's actual designs.

Sheraton, among other things, was a drawing-master, and prided himself very considerably on his ability as a draughtsman. No other man was allowed to put pencil on paper for him, and even the commonest objects, of which a mere plan would have been amply sufficient, were drawn by himself, even when they were admittedly the design of some contemporary firm. The preaching, tract-writing drawing-master was most painfully conscientious, and took as much trouble with a gouty-stool or a "chamber-horse" as on some of his finer cabinets. A chamber-horse, by the way, was an invention which was intended to give the benefits of what Americans call "horse-back riding" to invalids or people confined in-

doors. The seat was mounted on strong spiral springs, and at each side were handles by which the person using it worked himself up and down. It probably had some value as an exerciser, but it is difficult to see why it was included in the *Drawing Book*. It is evident that it was not a novelty, for though Sheraton carefully describes how it should be made, he gives no directions for its use. The plate is undoubtedly one of the large number inserted in the book to help the sale of articles already in the stock of different firms.

As the objects illustrated in the *Drawing Book* are

all engraved in an almost precisely similar manner from Sheraton's own drawings, it is evident that, except where there is a distinct statement in the text, the only method of discriminating between Sheraton's work and that of others is by the *designs*. It is doubtful how far these may be trusted as evidence, for there are great inequalities in much of the work which can with certainty be ascribed to him, even in the *Drawing Book* itself, while the

absolute bathos of his later work would seem to argue the possibility of anything, however bad.

Much well-deserved derision has been poured out on Sheraton's "Empire" style. It is, indeed, the worst phase of a bad movement, and no criticism can be too strong. But it is unfair to accuse him of originating the style in England. He stood out against it till he seems to have been on the verge of starvation, and what is a poor artist to do when people will not look at his best work, but insist on buying his worst? Who was responsible for its introduction it is impossible now to say, but it is at least certain that the style was in general demand some years before Sheraton adopted it.

It is well to remember—even to insist on the

fact—that history and furniture are very closely allied, but it is at least doubtful how far politics or faction are influences. It has been stated over and over again that the use of the Prince of Wales's feathers by Hepplewhite showed that he belonged to the "Prince's party." Had the badge only been employed as a decoration by him something might have been argued from it; but as it was universal among the furniture makers of the time, it can only be taken as a compliment to "the first gentleman of Europe." Great things might, and, in fact, did happen without affecting style in furniture, but



EMPIRE FIRE SCREEN

a personality was a different thing. The rebellion of 1745 is unmarked, unless it be in the rather paradoxical way of French influence becoming suddenly stronger. It is in vain that we look for traces of the French Revolution or the "Reign of Terror," but Napoleon's appointment as first Consul is shown by the birth of a new style commemorating his Egyptian and Syrian campaigns. Great man as the Duke of Wellington was, Waterloo was passed over in silence by our furniture designers, but Trafalgar stimulated them into immediate action. Yet, be it remarked, it was not because the English fleet had shattered the French, but because the victory had been won by a man whom the whole of Britain idolised and delighted to honour. Fortunately, from an art point of view, this had no lasting effect on style. A couple of miniature cannon mounted in the arms of a chair are not very beautiful objects, and anchors, cables and tridents do not readily lend themselves to design.

Sheraton was by no means behind his fellows either in the number or consummate ugliness of his designs. He gives two "Nelson" chairs, which are probably the worst productions of his last period. In both the splats are formed of anchors and cables, and in one the front supports (affixed to the centre of the front rail) are a couple of inverted dolphins, bound together by a piece of ribbon with an erect trident between them. He also designed a window "To the memory of Lord Nelson." There is a medallion on the top, and the whole thing bristles with emblems. Tridents and flags are introduced wherever possible, and the curtains hang (very ungracefully) over the fluke of an anchor, which is suspended from the cornice by a cable, while a three-decker is seen through the window. Sheraton seems to have had a joyless mind as well as a joyless life, but, disappointed man as he was, he could scarcely have suggested turning reception-room windows into gravestones if his mind had been properly balanced. It is not that the design is bad, but that it is mad. Had it been good, it would have been even more noticeable, for the treatment of window curtains was a thing in which Sheraton, even at his best period, consistently failed. He drew them "out of his head," and were it not that, in other particulars, he conclusively proved his genius, one would be tempted to another repetition of the old jibe that "there was wood enough left to make several more," for they resemble no material in the world except badly carved wood. Nor is the arrangement pleasing. Upholstery was not his business,

yet a man who could design the back of a chair to absolute perfection might reasonably have been expected to make his lines compose; and it is somewhat of a shock to find that there is not one of his many attempts at draping a window which is not utterly atrocious. Probably no artist was ever so sublimely unconscious of his own limitation as Thomas Sheraton.

In preaching "men—not measures" as controlling influences of furniture design, I am aware that I am by no means orthodox; and also that, so far as "Empire" furniture is concerned, there is a certain amount of historical reason for taking the opposite view. Some part of the English people always have, and probably always will, rank the national enemies either as heroes or martyrs. Even in the spacious days of Elizabeth, when it was a Christian duty to hate one's enemies, especially if they were Spaniards, there was a minority—certainly a small one—which would have welcomed the Armada. In Napoleonic times the position was accentuated, and quite a considerable number of Englishmen were disloyal. How great that number was will never now be known, but it has probably been under rather than over-estimated. I remember an old lady, whose father belonged to this party, who regretted to her dying day that Napoleon's flat-bottomed boats never crossed the Channel. I have not, however, been able to trace a piece of "Empire" furniture to a family connected with the movement. They had certain short methods of dealing with treason in those times which made it inadvisable for a man to go out of his way to publish such opinions, and it is more than questionable if this party had anything to do with the general adoption of the "Empire" style. The reason would rather seem to be that the eyes of the civilized world were directed to France, and focussed on her central personality.

Whatever the influences may have been that caused the sudden and wholesale change in our furniture design, the change itself is to be deplored most deeply. It could not have come at a worse moment. We had sloughed what was false in the French influence as it affected Chippendale; and Adam, Gillow, Shearer, Hepplewhite and Sheraton had gradually built up a school which, though still founded on the French, was unmistakably English, and which may well be regarded as the culmination of our furniture design. If the evolution had **continued along the same lines, though we might** not have attained to anything better, we would at least have had something **nearly** as good, instead

of the terrible chaos of which this craze was the precursor.

There is no turning back in art. Once the wrong path is taken, even though it may lead to another and a better highway, the road that is left can never be found again; and when France and England made this lamentable departure, it meant the death of anything fit to be called furniture art for nearly a century.

Yet good "Empire" furniture, even that made in England, which is admittedly inferior to the French models, is by no means to be despised, as may be seen from the samples chosen for illustration, and reproduced by the kind permission of Sir Walter Gilbey.

The inlaid commode is of a slightly earlier date, and of a somewhat rare style. The inlay is typically English, of about the end of the eighteenth century, but the shape and mounts are both taken from the French. It is interesting in itself, but is still more so as showing that even before "Empire" furniture gained the ascendancy, some English cabinet-makers were forsaking the chisel and the brush for metal work. Nor is this specimen among the first attempts to introduce French brass-work into English furniture. There is some doubt as to whether Chippendale's earlier French commodes were intended to be treated in this manner; but of one plate, dated 1760, we are distinctly told in the text that the ornamental parts were to be cast in brass. Chippendale's plates are quite different from our illustration, but they have one point in common—though the general design is more or less purely French, the workmanship is just as distinctly English. In none of them is the attempt made to form a definite pattern in



EMPIRE DRESSING-GLASS

the French manner, by veneering small pieces of wood over the surface with the grain running at different angles.

This, nevertheless, was done by some other maker or makers, and several examples exist in the Royal collection. Two very interesting specimens are illustrated in Mr. Laking's *Windsor Castle Furniture*.

There would seem to be no reason for doubting their English origin, though the chief reasons adduced are the inferiority of the metal work and the substitution of a wooden for a marble top.

The existence of these specimens shows the danger of laying too much stress on negative evidence. There is nothing at all resembling them either in the publications of the time or the preserved drawings of Robert Adam and Richard Gillow.

A possible explanation of this is that our knowledge of eighteenth-century furniture designers is practically limited to London and Lancaster, and there is no definite information regarding the capable cabinet-makers who undoubtedly existed in the West of England, where the commode illustrated was probably manufactured. The scarcity of such examples, and, indeed, the short life of the much more distinctly marked "Empire" period, is probably due to the fact that our craftsmen were greatly inferior to their French contemporaries in metal work.

Sheraton, as already stated, had no part in introducing the "Empire" style, and he had (fortunately) just as little effect on the pieces actually made. Most of his plates in the *Encyclopædia* are beneath contempt, and I have just as great difficulty in treating them seriously as if they were the

The Connoisseur

ravings of a madman, which is, practically, the light in which I regard them. His old aims are lost sight of entirely. He forgets his objection to an unsupported curve, and eschews the straight line of which he was such a master. He is absolutely unconscious of the vileness of his designs, for of one of the worst he says that "in my opinion it exceeds in beauty because of its unity and simplicity. This is, indeed, my constant aim in designing, and constitutes the perfection of art." This would be a somewhat self-assertive, but none the less true, claim as regards his earlier work; when applied to the plates in the *Encyclopædia* it is sheer nonsense.

There are one or two plates in the *Drawing Book* of which the sanity may be doubted. There is, for instance, a sideboard with an urn underneath (page 409) in which actual flames are portrayed as issuing from the urn. These, however, are the exception; in the *Encyclopædia* they are the rule. There is a zoological nightmare of weird and fearsome animals, usually taken from classic myths, but without either reason for their employment or

taste in their execution. Chimera's heads are among his particular favourites, and he uses them in every possible and impossible place. Where, instead of using a lion's foot, he rests a table on three of these heads, he gives as his exquisite reason for their introduction in such a position "the convenience of having a sufficiency of wood to admit of a screw"!

The plates of the *Encyclopædia* are printed (and very badly printed) in colour. In almost all the colours are badly matched, and in one instance the choice is little less than revolting. He rests a library table on a three-toed foot (possibly intended for a harpy's), which he prints in *flesh colour*, thus giving a horrible resemblance to some shocking human deformity.

It is impossible to write of this great designer without treating of this phase of his work, but surely forgiveness as well as pity can be extended to the man who fought against a bad style till he could fight no longer, and only yielded when broken-down in mind, body, and outward estate.



EMPIRE TABLE

MANUSCRIPT and Autographs -

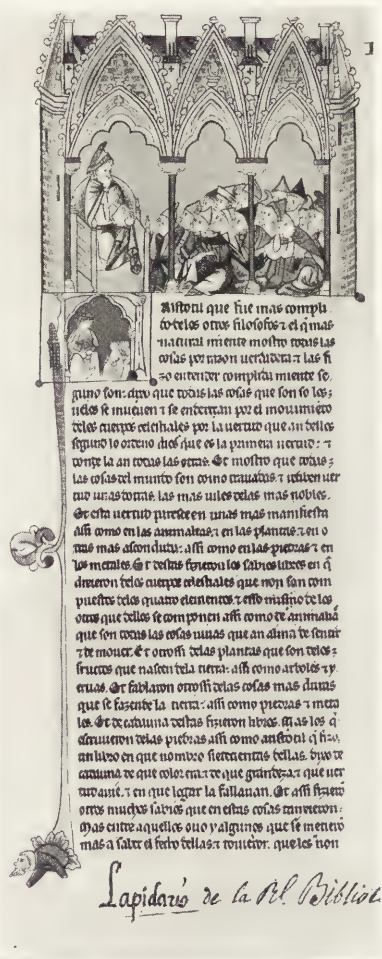
The Lapidario of King Alfonso X. By Michael Barrington

IN the royal library of San Lorenzo, in the Escorial, is preserved that once celebrated but now seldom read work, the *Lapidario del Rey D. Alfonso X.*, which is probably the Lapidary mentioned by Sir John Mandeville as a book "with which many men are not acquainted." In this latter respect we, in England, have not greatly changed since Mandeville's day, for even amongst lovers of strange lore the Wise King's Book of Stones is little known except by name; hence it seems that some slight description of its quaint contents—as compared with the facts and fables of other authorities—may be of general interest.

At the beginning of its index there is an illumination representing the King and his learned friends; and the black-letter text describes the Lapidario as having been translated into Castilian "from the books of the ancient philosophers," and transcribed between 1276 and 1279 by command of "the much exalted

and honoured Don Alfonso, lover of sciences and learning, by the Grace of God King of Castille, Toledo, Leon, Galicia, Seville, Cordova, Murcia, Jahan, and Algarve."

When we consider the troublous period in which Alfonso X. played no insignificant part, it seems surprising that a King who had been "brought up in war and exercised in arms from his early youth" should have found time to become acquainted with astronomy, philosophy, alchemy, and history, to a degree not often attained even by men enjoying a life of leisure, or having no other occupation than study.* An impoverished treasury and a rebellious nobility, continued incursions of the Spanish Moors, and frequent outbursts of civil war (fomented moreover by his own son), would have left any other King scant time or money for the patronage of literature and art. Yet



THE FIRST COLUMN OF THE
LAPIDARIO

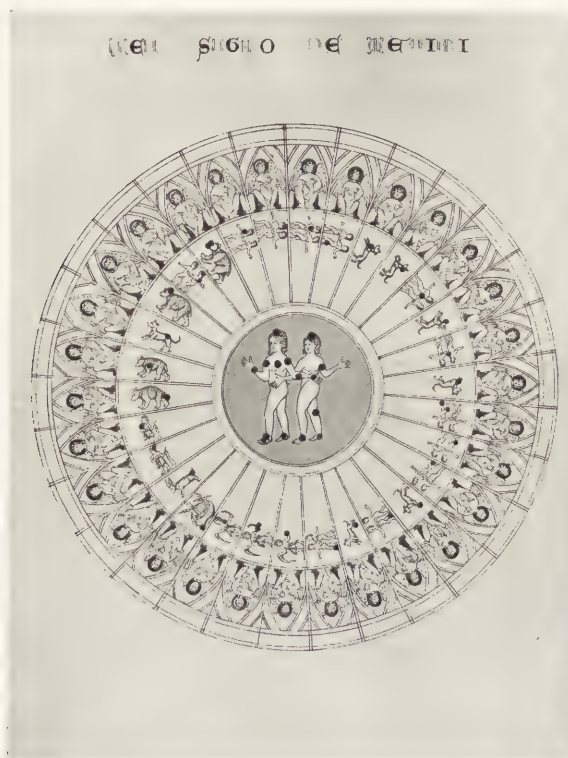
* Mariana, *Historia de España*.

The Connoisseur

he contrived to make his court the seat of learning, and all "wise men," whether Catholics, Hebrews, or Moors, were sure of his help and encouragement to tread the paths of knowledge. He was an enthusiast in the promulgation of his native language; he was the first monarch who commanded that all public documents should be written in Spanish; he caused the Bible to be translated; he compiled a code of laws (*Las siete Partidas*); he composed verses; his astronomical tables were the only ones in general use in Europe until

who in those days were believed to sway the fortunes of mankind, and to counteract the evil powers of the twelve hierarchies of devils.

The *Book of Stones* is subdivided into numerous short chapters; the profuse illustrations are very curious and interesting (even apart from the subject-matter), as pictures of mediæval life and costume. The richness of colour and endless variation of design cannot fail to please the artist or the connoisseur. Mere photographic reproductions can give no adequate idea of the glowing



THE SIGN OF GEMINI

the sixteenth century; and his *Chronica de España* is one of the earliest national histories; Spain also owes to him the restoration of the University of Salamanca.

The *Lapidario* is divided into twelve parts, in accordance with the twelve signs of the Zodiac, and at the beginning of each part is emblazoned an elaborate sign, surrounded by its corresponding constellations, which were supposed to influence "all terrestrial bodies" (the mystic virtues of stones and plants waxing and waning in accordance with the position of the stars); these in turn are encircled by figures representing the angelic choir—presumably Zuriel, Ambriel, Muriel, Asmodel, Gabriel, and all the traditionary angels

pages of the *Lapidario*; its wealth of red and yellow and green and blue, subtly blended, skilfully shaded, and effectively contrasted, is eminently suited to adorn a work revealing the lore of

"fiery opals, sapphires, amethysts,
Jacinths, hard topaz, grass-green emeralds,
Beauteous rubies, sparkling diamonds,
And seld-seen costly stones,"*

and treating of "the forms and images which are in the skies, and of their virtues, and the works that go out therefrom."†

Unfortunately, the names of the stones, when

* Marlowe's *Rich Jew of Malta*.

† *Lapidario del Rey D. Alfonso X.*

The Lapidario of King Alfonso X.

they are not thirteenth-century Castilian, are frequently Arabic and Chaldean; only now and then is there an alternative Greek or Latin name, and, therefore, it is often more than difficult to identify the gems, especially as amongst these three hundred and sixty stones there are some with extraordinary properties, suggestive of the Arabian Nights and the fairy legends of one's childhood. For example, there is the Sleep stone (*Suenno*); this is described as red, clear, transparent, hard to break, and impervious to fire; "at night it throws forth light, and those who dwell in the Isle of Alicuas, near the sea of Alcuzun,* on whose shores it is to be found, when they see a light shine at their feet in the darkness, stoop and pick up the *Suenno*." It is "prized by physicians and surgeons," for it brings a calm and restful sleep after which the patient awakens clear of mind and refreshed in body; hence it is "much used for the wounded that for a while they may forget their pain." This potent stone, when ground to powder, must be given with great caution, and only in small quantities; one drachm suffices to cause uninterrupted sleep for three days and three nights, and, even then, if the sleeper is not awakened by one who understands the virtue of the *suenno* and knows how to give him "his full release," he will "turn and sleep again."

One of the most curious is merely mentioned as "*the Stone which flies from Wine*"; there is no further name by which to identify it, but Ptolemy is quoted as an authority for the fact that it came from "the isle called Vacuac, in the sea of Alcuzun, where there grow strange trees bearing fruits shaped like the figures of women hanging by the hair of their heads." The stone is "very precious for its clearness and beauty; kings place it in their crowns, and great dons use it for noble ornaments. He who carries it neither gives way to demoniacal imaginings, nor does he fear the darkness." But the chief feature of this remarkable stone is its "abhorrence of wine," which is so great that if it is placed in close proximity to any alcoholic liquid, it will "jump away." Moreover, "yet another marvel is attached thereto, when it is burnt, its ashes will retain the beautiful colours of the stone, and will also have such virtue that if they are put in a vase with a cube of wine, ~~the wine will turn to a substance~~ the colour of water, no matter how strong it may have been."

I must confess myself beaten in my endeavours to discover a modern equivalent to this stone, and I can only hope that the advocates of total abstinence will continue my researches.

There is, on the other hand, a *wine-drawing stone*, much more attractive to the average man, but equally difficult to identify with any known gem. "It is light in weight, porous, damp, hot, and hard; when broken, the inside is like foam." Its colour is somewhat ambiguously described as "ashen-yellow mixed with white," and, like the teetotal stone, it was "found in the Island of Vacuac," evidently in large quantities, for "he who compiles this book has seen one that weighed fifty pounds (two arobos), and was very light for its size." Its virtue is that "if you place it close to anything in which there is wine, it draws the wine to itself and will consume it in accordance with its quantity" (not quality, apparently!), "therefore it is counted among the magnets. If you wish to know how much wine it has drawn, place it in the sun or near a fire, and it will exude all the wine." But that is not yet all: if placed in wine that has been watered, this bacchanalian stone absorbs the wine "and leaves all the water." Also, "if ground to powder and put in a vessel with damaged wine" it revivifies it; and it is "useful in physic for paralytics or for those that suffer from tremors in the head."

It is scarcely necessary to remark that the idea that precious stones possess strange attributes and mystic powers is of the greatest antiquity. Remondeus† eulogises jewels because they "adorn kings' crowns, grace the fingers, enrich our household stuff, defend us from enchantments, preserve health, cure diseases," and drive away "grief and cares." Depression of spirits seems to have been a recognised complaint in all ages, and, as in old herbals those plants are the most extolled that "swage melancholie and heaviness of hart," so in the Lapidario the most favoured gems are "good against sadness and care."

The emerald (Zamorat or Esmeralda) is stated in the Book of Stones to be "a remedy for all mortal poisons, and for wounds or bites of venomous beasts . . . Take a drachm, grind it, and give it in wine or water to a poisoned man, and he will not die, neither will he lose his hair, nor will his skin peel." There are, however, certain adverse positions of the stars which have ~~so baneful an~~ influence upon the emerald that he

* The Red Sea.

† Quoted in Burton's *Anatomy of Melancholy*.

who wears it at those times "will have his senses dulled so that he understands nothing," until he removes the gem from amidst the decorations on his person.

But he who carries a zamorat graven with the figure of a man fighting a lion may travel fearlessly from court to court, in the certainty of being well received by "princes and great men."

The superstition as to the virtue of graven stones is often to be encountered in the history of men's beliefs. Benvenuto Cellini* made talismanic rings set with engraved gems, on the model of some he found in an antique urn full of ashes, and Gorlaeus† gives many figures of such jewels which, he says, were used as charms against ill-fortune.

The zamorat or emerald (we see in the Lapidario) was believed to be a charm against evil spirits, and "for this reason and because of its beautiful green colour it is greatly loved by men." Moreover, under certain planetary conditions, "he who has it will be beloved by old people, by writers, and sheriffs, and will be able to do with them whatsoever he pleases."

It is less easy to identify another zamorat—"the Stone of the Hermit," which is "found in the sea called Alcuzun, through which Moses caused the Israelites to pass. Men use it to make strings of beads or to set in rings, for, if they wear it thus, they are proof against the wiles of women, and therefore the wise ones of old gave it to hermits and religious men and to all such as had taken vows of celibacy." On the other hand, we read of Tacitz, "a stone resembling crystal, though not quite so clear, which has in the centre a dark shadowy line, and the woman who wears it can enslave men at will." We are not told what happened when a Castilian beauty decked with Tacitz strove to subjugate a resolute celibate protected by a rosary of zamorat.

At first one does not recognise the ruby, for it is called the *Bezebekaury*, "which name," we are told, "means in Chaldean, remover of sadness and giver of joy, because the stone has such virtue, that he who carries it with him can kill sadness of whatsoever nature" (who would not possess a *Bezebekaury*?). "It is found in the land called Zulum, near the town of Eniz. Men love it for its beauty and its rich colours of red and green, each one very clear and lucid and of great

brilliancy." On the authority of Rawlinson,‡ green rubies were found in Bactria and "common, or red rubies, in Caria"; and doubtless these were King Alfonso's *Bezebekaury*. "These stones," we read in the Lapidario, "when reduced to powder enter into the remedies made for weakness of the heart," and are, moreover, of use to heal sores (llagas) or disperse a clot of blood. Within a capital letter is a picture of men searching for the *Bezebekaury*, and above, enclosed in a circle, is the astrological figure then believed to affect this stone, which was classified as being of the seventeenth grade of the Sign of Capricornus.

The diamond, we learn, is "only born in the land where the days and nights are the same length," and is found chiefly in the "Barabicen River, which flows through the land called Boracim. Man cannot penetrate to the source of that river," for his way is obstructed by "many serpents and other poisonous beasts," the most alarming of which are "vipers which can kill simply by the sight."

"By reason of these poisonous animals who cut themselves against the stones, which are square and sharp, the diamond receives poison from them, and he who sucks it will find his teeth drop out." When cleansed, however, it has various virtues, and "he who carries it with him will be inspired to do daring deeds."

The belief that the diamond was poisonous became widely spread, and prevailed throughout Europe for hundreds of years. Benvenuto Cellini in his memoirs speaks of it as such, and it is also mentioned among the poisons given to Sir Thomas Overbury in the Tower. The Romans, however, appear to have looked upon it as a powerful antidote.

The Lapidario gives a brief account of diamond-cutting and polishing, which (unless I am mistaken in my rendering of the thirteenth-century Castilian) seems not unlike the diamond-cutting of the present time.

Some diamonds, we are told, are almost purple, and others yellow, but the best are "those which resemble glass, and some men make of glass counterfeits thereof." In Alfonso's day the sale of gems was chiefly conducted by the Jews, and it seems as though the manufacture of spurious stones must have been extensive, especially in Paris, where it became necessary to legislate against it.

It is impossible in so short an article to do more than give a faint idea of the fascination which

* "Vita di Benvenuto Cellini, orefice e scultore Fiorentina." Firenze. 1829.

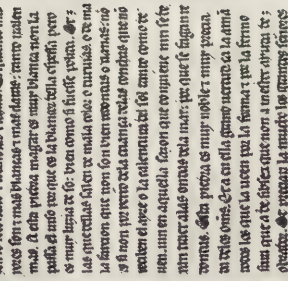
† Gorlaeus. "Dactylothea sive Annulorum sigillarium. . . . Promptuarium," Lugdunum Batavorum. 1695.

‡ *Five Great Monarchies of the Eastern World.*

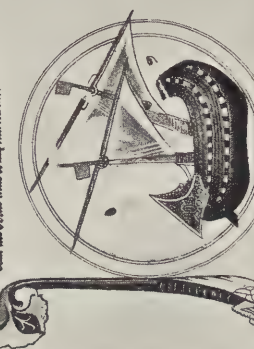
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the *Book of Stones* must have for any lover of picturesque legendary lore and of the curiosities of superstition.

We read of "the stone which turns water to blood," "the stone which turns gold to silver"; the *Cornelina*, which is "good for advocates, because it strengthens the voice and gives them power to reason fearlessly," but which must not be worn during the ascendancy of adverse planets, or "it will cause sadness." There is "the stone of three colours," which, powdered and mixed with privet flowers, "will dye the hair of a blackness that does not fade"; there is the *Dichmid* (green jasper), which under certain planetary conditions causes strife; the *stopaza*, which is a trap for snakes and reptiles, "because they stick to it and are unable to free themselves." All these quaint descriptions carry us away to a world which—whatever its

faults and fallacies—is interesting to look back upon. Indeed, the mere names of the stones are suggestive of magic and mystery, and turning over the pages of the *Lapidario* one finds much food for the imagination. "The stone which appears in the sea when Mercury rises," the stone which abhors milk, "the stone which flies from honey," "the sea-foam stone," the stone that draws gold as the magnet draws iron, the *Zayetanizes*, which renders the wearer proof against the bites of beetles and insects; all these, and many more, invite investigation.

The man who could give us a perfect translation of the *Lapidario* would require, not only much time and patience, but a combination of knowledge—astrological, medical, chemical, and philological, which it may not be easy to find united in one person.



PAGE 37 OF THE LAPIDARIO, TREATING OF STONES INFLUENCED BY THE SIGN OF TAURUS

MRS. JENNIFER J. JONES

1911-12

MRS. JERNINGHAM AS "HEBE"

By J. Hoppner, R.A.





"English Goldsmiths and their Marks"

By C. J. Jackson, F.S.A. Reviewed (Macmillan, £2 2s.)

THIS latest work on the history of the Gold and Silversmiths of England, Scotland and Ireland, stands apart from all other works on a similar subject that have appeared in the past in its admirable example of how such a book should be written so as to be of use to the connoisseur or antiquarian, or even to the merest beginner or enquirer, in the matter of old English, Scottish and Irish plate. Numerous books on the subject have been written—and one has hitherto turned with advantage to those of Cripps and Chaffers—but none have approached to the accuracy and completeness shown by the author of this newest and best of handbooks.

The amount of space allotted to the history of the various guilds of goldsmiths in the kingdom gives the reader all that is necessary to the understanding of this side of the subject of the goldsmiths and their trade, and leaves the more room for the discussion and illustration of the marks used by the workers themselves. This is a simple and admirable method of writing an instructive and useful book in a way most beneficial to the student and connoisseur. One knows old plate, in many instances from the styles of the various periods, but when one wants to particularise as to the origin of the marks borne by each piece, and to be able to decipher these marks, one must turn to a handbook on the subject, and one need only in future refer to this monumental work to find out all that is necessary to know on the matter.

The method of reproduction of the marks is one for admiration, and the amount of care required, and shown by the author, to supply these marks with perfect accuracy, and at the same time to enable the reader easily to understand and read them, has brought its reward in that the present volume must stand for all time as the standard work on this most interesting subject of hall-marks.

The Scottish and Irish sections are equally

well represented as the London and Provincial-English; the Irish, however, calls for certainly more notice as being really the first and only correct and conclusive account ever written in connection with the history of plate-marks in that country. The Provincial-English marks have been, and are, a matter of much interest, and the study of these local town-marks gives exercise for much painstaking and ingenious work, though not always leading to a conclusively proved result.

It would be a desirable object for any body of provincial antiquarians or connoisseurs to combine for the purpose of studying the local plate-marks with a view to ferreting out their origin and place of manufacture. Surely there must be many examples left of plate made in numerous towns of importance not boasting of a goldsmiths' guild by workers whose names have been recorded somewhere, in town-rolls, leases, wills, etc. This is an engrossing subject, and Mr. Jackson has made the most of his opportunities, but there is still room for additional labour in this direction.

A host of information beyond that to be found in the major portion of the work is furnished in the addenda, which imports into the book the latest matter to be learned on the subject not available for the author's purposes at an earlier date, and the index is as simple and complete and as full of explanation as any reader can desire.

If the author's promised volume on the history of the work itself of the goldsmiths of the past is as interesting, instructive and complete as this present exhaustive volume on their marks, one awaits with pleasure the result of his industry and studentship.

In conclusion, we would remark that no collector or dealer—or anyone in any way interested in the marks of the old English goldsmiths—who is without this book can possibly hope to compete with, or be as up-to-date in the subject, as those who have it.



Forthcoming Books

THE well-known appreciation of Aubrey Beardsley by Arthur Symons, which appeared some years ago, will shortly be re-issued by Mr. Dent. It has been greatly enlarged both in its text and illustrations, and is in every way a more complete work. There is to be a large paper edition, which will contain an hitherto unpublished drawing by Beardsley.

A LARGE and important architectural work is shortly to be issued by Mr. Batsford, entitled *Gothic Architecture in England*, by Mr. Francis Bond. It claims to be an analysis of the origin and development of English Church architecture from the Norman Conquest to the dissolution of the monasteries. It is felt that a book of this character is needed owing to the great changes that have taken place in the standpoint from which Gothic architecture is regarded, and in the methods of studying it.

AN early volume in Duckworth's Library of Art is to be a monograph dealing with Holbein, by Ford Madox Hueffer, who, it will be remembered, contributed a volume on Rossetti to the same series. Though an appreciation of Holbein as an artist, it also treats of him as a man.

FOR those who wish to follow the art of a craftsman a book shortly to be issued by Messrs. Hutchinson should prove of inestimable value. It is entitled *The Art Crafts for Beginners*, by F. G. Sandford, its utility being enhanced by the inclusion of two hundred working drawings and photographs.

AN important art book shortly to be issued by Messrs. George Bell & Sons is *English Portrait Drawings in Pencil and Pastel*, from the pen of Dr. G. C. Williamson. It deals with the small portraiture of England from the seventeenth century up to the present time. This edition will be strictly limited.

AN interesting work shortly to be issued by Messrs. Putnam is *Portraits of the Eighteenth Century*, by Sainte-Beuve, translated by Miss Katherine Wormeley and Mr. George Ives. The work will be in two volumes.

How to form a library is a difficulty which besets many, and this was appreciated by Mr. C. F. Richardson, who some time ago published in America a volume on the choice of books which met with deserved success. Messrs. Putnam now announce a new and revised edition with a fresh work on "Suggestions for Libraries" added to it. The whole work gives in a plain and practical form necessary advice concerning the right use of books.

THAT famous work, *The Itinerary of John Leland in Wales*, about the years 1536 to 1539, has been arranged and edited by Miss Lucy Toulmin Smith, and will shortly be issued by Messrs. Bell.

IT is nearly three hundred years since the first English translation of Boccaccio's famous *Decameron* appeared, and few editions published since do justice to the famous Italian novelist. The fine production of the Villon Society in 1886, from the translation of John Payne, is, of course, well-known to all book lovers, and another edition of the same translation, which appeared in 1893, is also frequently met with. There is, however, room for a finely illustrated edition, and this want is to be filled by a superb edition now in preparation by Mr. Henry Bumpus. It is a translation by Mr. J. M. Rigg, with illustrations by Louis Chalon, who, it will be remembered, illustrated the 1893 edition. It will appear early in January in two royal octavo volumes, and the publisher claims that it is the edition of this famous work.

IN these days, when the multitudinous number of books compel every serious book collector to specialize, one class of book, perhaps, gives more opportunity than any other to the assiduous collector, that is the literature connected with the origin, rise, and development of railways. To acquire a representative collection of *Railroadiana* is no easy task, but this has been done by Mr. Edward Baker, of Birmingham, who has devoted over twenty years in acquiring a collection of over 1,500 items, many of which it would be impossible to duplicate. All these have been carefully catalogued, and a copy of the catalogue will be sent free to any of our readers who care to apply. Mr. Baker's address is 14, John Bright Street, Birmingham.

Engravings

The Surimono of Japan

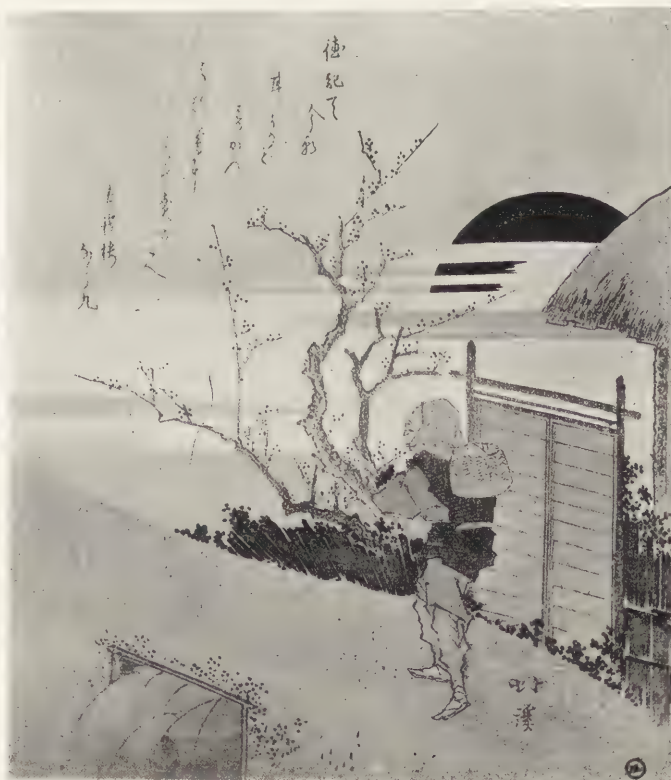
By Edward F. Strange

DURING the last portion of the eighteenth and first of the nineteenth centuries, at the time of the New Year, on the birth of a son, the birthday of a friend, or even to commemorate a special gathering of poets, collectors, or craftsmen, it was the custom in Japan to send round small sheets of fine paper, printed with, generally, a poem and some sort of pictorial device. These are called *surimono* (literally, things printed), and are as nearly as possible the equivalent in principle of our Christmas, New Year, and birthday cards.

The Japanese colour-print, in its ordinary form of a broadsheet, has received a good deal of attention at the hands of collectors and art amateurs in general. To this its intrinsic merits have of course contributed, not the least of these being its value as a practical piece of effective decoration. The *surimono* has hardly been collected at all, and most books on Japanese art give it but the barest of notices. The absence of the quality just mentioned is perhaps the most obvious reason for the omission, with this additional, that many *surimono* are mere riddles to their possessors. The fact is, as will to some extent appear in this essay, that the subject chosen is often

essentially symbolical; and to appreciate fully the allusions and inwardness of the device one needs not only to be fully acquainted with this phase of popular Japanese fancy, but to be able to read and again fathom the depths of the accompanying poem— itself often both obscure and allusive in the extreme. But without going so far, it is yet possible for one who has, so to speak, mastered the alphabet of Japanese art to find much to enjoy in the mere craftsmanship of the *surimono*, although its meaning escape him and its inscription be in an unknown tongue. The skill displayed in these prints is of a surprising level of excellence, and, from the purely mechanical

point of view, may be said to surpass anything else in the history of colour-printing throughout the world. The process is the same as that used in the production of broadsheets, though in this class of work the breadth and boldness of effect so characteristic thereof are almost necessarily sacrificed to a minuteness of detail and precision of execution, which are often little less than marvellous when one remembers that the result is produced without the aid of the press or of any but rule of thumb methods of securing accuracy of registration and the like.



NEW YEAR'S DAY
IN THE NEW YEAR

A MAN SELLING THE FIRST FISH CAUGHT
BY HOKKEI



LADY AND CHERRY-BLOSSOM
BY HARUKAWA GOSCHICHI

Another difference in treatment is the very frequent use of metals in the form of gold, silver, or bronze dust printed in with a medium of rice paste; and also a large and ingenious employment of blind-printing (*gauffrage*), which has the effect of either setting up portions of a design in relief and so heightening the effect, or of giving interest to flat masses of white or colour by covering them with a subtle diaper. Both these processes were used in the broadsheets, and especially in those of the Osaka school, but never to such advantage and with such skill and delicacy of craftsmanship as in the *surimono*. There is a story among the Japanese that this relief was made with the point of the elbow of the printer, but it should perhaps be looked on as merely a legend of the craft, hinting dimly at origins.

The *surimono* does not go back to a very remote period, naturally, for it represents the most complete development of the technique of colour-printing. The earliest, as far as the experience of the writer

goes, are probably a set by Koriūsai. These would date from about 1770, and they display none of the tendencies to minute finish that belong to later prints. They are boldly coloured, designed with a strong masterly line, and the relief used is considerable. The series is very rare, and should be greatly treasured by its fortunate possessors. There are five in the National Art Library collection. Another early maker of *surimono* was Shunshō, the master of Hokusai. In his prints he sometimes uses a particularly fine green, and the subjects of them are generally historical. These prints are also very seldom met with; in style they resemble the fine illustrated books of the period rather than the broadsheets or the ordinary type of *surimono*.

Of Hokusai himself little need be said in this place, so fully and sympathetically has Edmond de Goncourt dealt with his work at large, and the *surimono* in particular. But, to get the subject into scale, it must be noted that the earliest known example of the great master belongs to the year 1793, and is signed with the signature *Shunrō*; and that it is on a *surimono* that he first used the signature *Hokusai* in

1798. The prints made by him vary considerably in form, but the gems of the series are undoubtedly the smallest, of about $3\frac{1}{2}$ inches by $4\frac{1}{2}$ inches measurement, the prevailing colours being a delightful green and rose-pink, and the subjects always including women of exquisite grace. Another series, in which the subjects are of almost equal beauty, measures about eight inches in height by twenty inches in width. Hokusai covered a wide field in the selection of his subjects. Beautiful women, landscapes, the popular deities, scenes of the street, came with equal facility and perfection of expression from his masterly brush. And one must not forget the "still life" prints, of which the pictorial portion generally consists of a mere group of objects generally symbolical, but placed and drawn with inevitable rightness. This class of design became much favoured by later artists; it is possible that Hokusai was the first to use it for this purpose.

With the exception of Hokusai himself, whose *surimono* have been somewhat disregarded by writers

dazzled not unreasonably by his greater work, the place of honour among the artists of this category must be given to Gakutei. Harunobu Gakutei is said to have been a son of the Harunobu whose

akin to the spirit of the illuminators of the middle ages.

The only one of the *surimono* artists whose work approaches to that of Gakutei is another, and perhaps the greatest, of Hokusai's pupils, Hokkei (1780-1856 to 1859), who is also said to have been himself the master of Gakutei, but whose work was certainly contemporary with that of the last-named. He was a fish seller who abandoned his trade for the craft of colour-print maker and book illustrator; and in these new walks of life he attained a skill which most closely approaches to that of his master, in the particular phases of the latter's work imitated by him. His *surimono* have not the grace of those of Gakutei, substituting therefor a more masculine vigour. They are of great importance, and, as yet, by no means rare as prints of this nature go. The example here reproduced has been chosen for the sake of its subject—a fisherman selling the first fish caught in the New Year—a pleasant allusion to the artist's own early life.

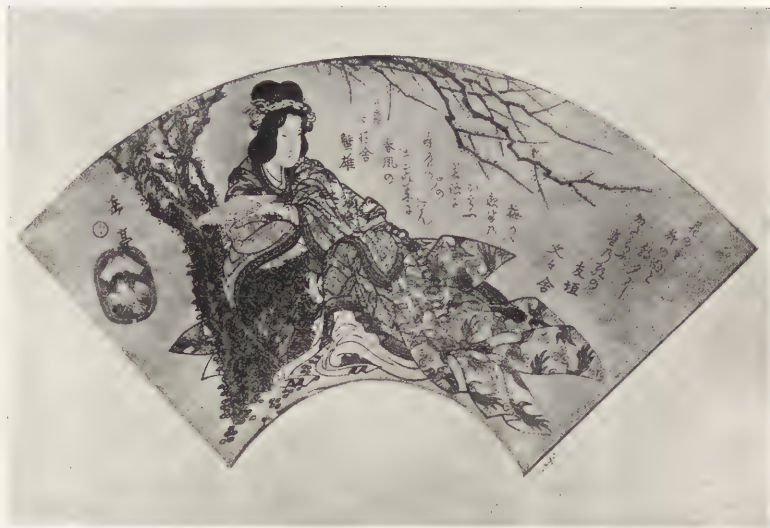
Another of Hokusai's pupils, Teisai Hokuba made a series of rare *surimono*, having the small and delicate workmanship of those already alluded to in the notice of Hokusai; from which, indeed, without the signature, the present writer would hardly care to have the responsibility of distinguishing them. Hokuba was a left-handed artist and died in 1844, aged 74 years, after having renounced the world and retired to a monastery. He also made use of the signature Shunshunsai, but I have never seen this on a *surimono*.



THE THREE PEACHES OF SEI-YŌ-BO
BY GAKUTEI

broadsheet prints rank so highly with lovers of Japanese art. He was certainly an author of some note, and a friend of Hokusai. He became a pupil of the latter when well advanced in years, but the sources of his style will be found in the least known of his master's work—the illustrations to romances—which, considering Gakutei's associations, is, after all, only what one might expect. As a book illustrator, he was certainly of high rank; and a volume of landscapes by him (*Sansui Gwajō*) is well worth preserving, as are also the novels with his woodcuts. Whether he is to be identified with that Bokusen who inspired the *Mangwa* is a matter for further speculation. Both were, at all events, literary men who took up art under the influence of the master, and both were working at Nagoya at the same time with him.

Gakutei's *surimono* have a quite extraordinary precision of execution. He is fond of diapered back-grounds and of the lavish use of metallic powders and relief. He rarely shows any leanings towards realism, adopting generally a severe but highly decorative convention, which, however, so far from hiding, rather tends to enhance a certain sombre sentiment wherein may be seen something almost



LADY SEATED UNDER A PLUM TREE
BY GAKUTEI

The Surimono of Japan

Hotei Hokuga was another pupil of Hokusai, but other than this nothing is known of him beyond the story that he was a poor painter who had some reputation for preparing fine colours which he disposed of to his fellows. Our illustration is probably one of a series, again with a personal flavour; for its subject, Daikoku carrying a forked radish of enormous size, can hardly fail to have some connection of the sort with the artist, whose first name was that of another of the "Seven Gods of Good Fortune."

Within the space of a magazine article it is obviously impossible to do justice to even a very few of the artists associated with any special class of work; and that at my disposal would hardly permit of a bare mention of the many names found on these prints. One, only, can yet be indicated, in the hope, on the writer's part, that the mention of him may produce some evidence of identification, which at present is absolutely lacking. The National Art Library possesses three very beautiful prints signed Harukawa Goschichi, one of which is here reproduced. About this artist I know nothing. Harukawa would be the name of a family (in the artistic, not domestic sense, as Utagawa and others). It was borne by a man who published books of designs for craftsmen about 1759, but that is rather too early for the prints in question, unless the artist had lived at least another fifty years. The second name suggests a *nom de pinceau*, as it is the Japanese equivalent of the numbers 5 and 7. However this may be, the *surimono* rank very high, and should be carefully looked for by collectors.

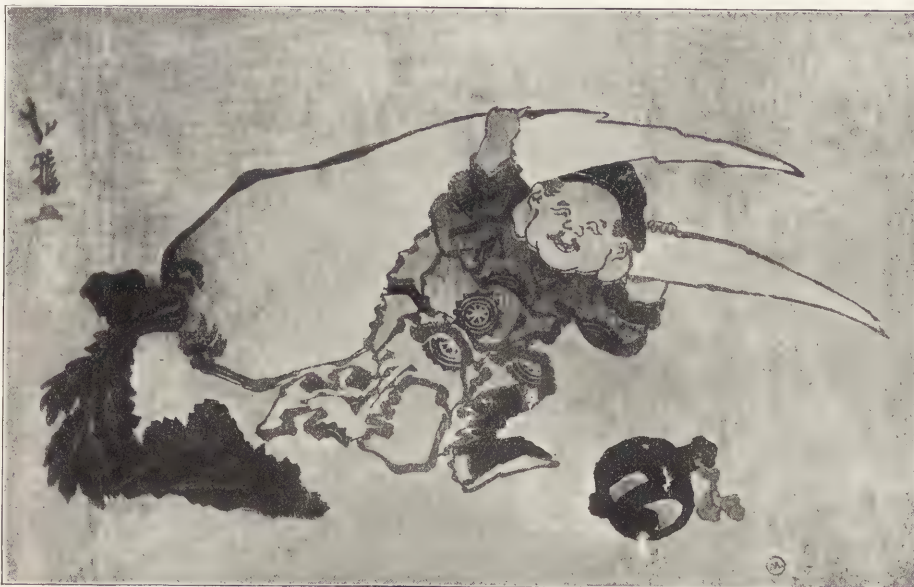


A GEISHA BY HOKUSAI

Other artists whose work is in many cases as well worth critical notice as that of several of the preceding typical instances are Toyokuni I., and his son, Gosōtei Toyokuni (also called Toyoshige); Kunisada (Toyokuni II.) who issued one most

notable *surimono*,* a portrait of himself inscribed "From this year I take the name of Toyokuni the second, 7th day of New Year (1844)"; Baigaku, a girl of eleven years of age; Hanzan, who devoted himself especially to work of this kind during the middle of the nineteenth century; Hokumyō, Hokushū, Hoku-un, pupils of Hokusai; Keisai Yeisen, Kuniyoshi, Nihō, Shigeharu; Shigenobu,

* In the collection of Michael Tomkinson, Esq., of Kidderminster.



DAIKOKU WITH A RADISH BY HOKUGA



the son-in-law of Hokusai; Shinsai, another artist of the same school; Shunman, the designer of flowers; Shunkō, Shunsei, and many others whose names are possibly assumed or those of unrecognised amateurs.

In connection with the last, one may note that it is certain that the professionals sometimes made *surimono* for the trade, and possibly affixed the names of their patrons thereto. Mr. Tomkinson has one by Kuniyasu especially inscribed "Not made for sale"; and the words "Made by request" are frequently found.

In conclusion, one may hope that more attention will be paid in future to this most interesting and hitherto almost uncultivated field for collectors. But a word of warning must be permitted. There are a very large number of most deceptive forgeries in the market. These prints were made in Japan

some years ago, either from old blocks or from new ones so carefully cut as sometimes to deceive the very elect. They are almost always on paper of a brownish tint, and the occurrence of this should at once arouse suspicion enough to inspire a close examination. Some prints of Hokusai, Shinsai, and others of his pupils were especially favoured in this respect, and although I have heard that the blocks have been seized and destroyed, there are few collections which do not include specimens. These are, it must be said, quite beautiful in themselves and worth possessing for their own sake; but the collector will hardly be pleased at being asked to pay the price of originals for them.

Note.—The illustrations are all reproduced by permission of the Authorities of the Victoria and Albert Museum, from specimens in the collections of the National Art Library, which have now been catalogued and arranged.





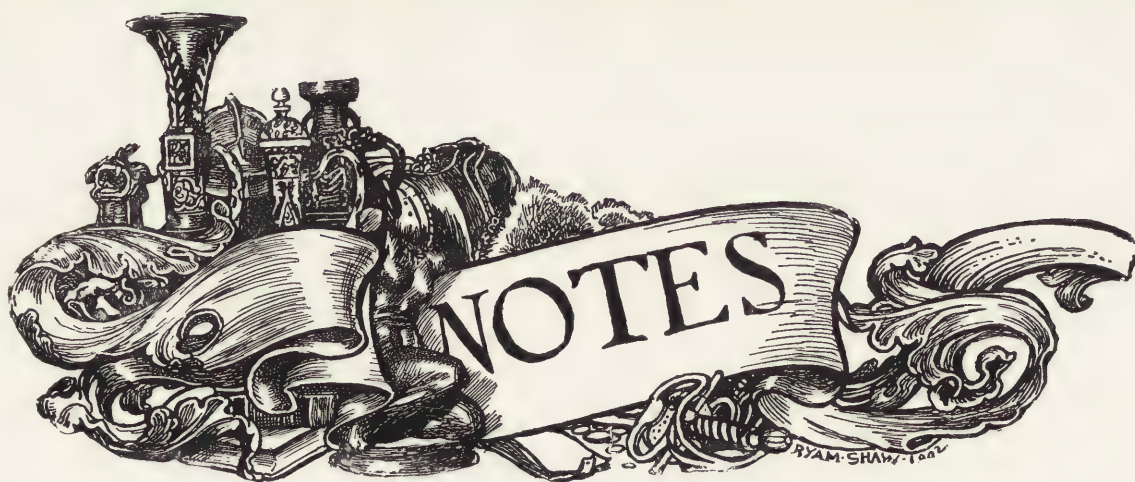


N Colibert, Des^t et Fecit.

PITY.

*By Vestlings to the Maiden brought,
Therè PITY'S tender Lesson taught.*

London. Published Novem. 14th, 1785, by R. Wilkinson, N^o 58, Cornhill.



ROMAN lamps of bronze have very rarely been found in Britain. So seldom do they occur, that every discovery of the sort should be accurately recorded, so that the Roman lamps found in Britain may be compared, with a view of ascertaining their place of manufacture, and settling the question whether they are of home or foreign origin.

The small bronze lamp, of which an illustration is given ($\frac{5}{8}$ scale linear), was found before 1886, amongst other Roman remains on Ham or Hamdon Hill, near Montacute and Stoke-sub-Hamdon, South Somerset. It has recently been presented to Taunton Castle Museum, with other archaeological remains, by Dr. Hugh Norris, of South Petherton. In length it is a little more than 3 inches, viz., 78 mm.; maximum width, 32 mm. Its weight is 1 oz. 12 dwt. (Troy). The surface is rather rough, and it does not afford a good example of patination. The only ornamentation on the lamp consists of a herring-bone design on the projection at the top of the handle, and the concentric circles on the bottom of the lamp.

A bronze lamp something of this character, but larger, was found at Westhall, near Wangford, Suffolk; over its handle is a crescent cast with the



ROMAN LAMP OF BRONZE
FOUND ON HAM HILL, S. SOMERSET

lamp, and on each side loops for small chains, by which it could be suspended. A similar lamp to

the Westhall one was found at Kingsholm, near Gloucester. The Westhall example is in the British Museum; and also a specimen from South Shields and another from London. The Guildhall Museum has one example, namely, a bronze lamp with two spouts, also found in London.

The unique bronze lamp found at West Lodge, Colchester, is well known, as is also the four-nozzled lamp of bronze found near Windsor in 1717, and presented to the Society of Antiquaries by Sir Hans Sloane.

Taunton Castle Museum also possesses three rare Roman lamps of lead, found in the Roman lead mines at Charterhouse-on-Mendip. The example, with a hook for suspension, is figured ($\frac{1}{2}$ scale linear); a Roman lamp of iron of somewhat the same character was found with other Roman relics at the "Bartlow Hills," in Essex.

It was from the Golfer's point of view that two pictures of children

Four Portraits of the Seventeenth Century were mentioned by Mr. Martin

Hardie in our October number, page 121. Those who read the Notes of that month will remember the interesting discussion on the origin of Golf, for each of these portraits illustrated a child holding a golf club; but these



ROMAN LEADEN HANGING
LAMP
CHARTERHOUSE-ON-MENDIP



No. III.—PORTRAIT OF A CHILD ATTRIBUTED TO WYBRAND DE GEEST
FROM THE COLLECTION OF MR. GEORGE E. LEON



No. IV.—PORTRAIT OF A CHILD ATTRIBUTED TO ALBERT CUYP
FROM THE COLLECTION OF MR. GEORGE E. LEON

pictures, which were also discussed from a connoisseur's point of view, are from that point of view noticed this month. We had better call the attention of our readers once more to these two portraits, which were numbered 1 and 2 respectively. No. 1, which is in the Ryjks Museum, Amsterdam, is attributed to Wybrand De Geest, while No. 2, from the Huybrechts collection, is attributed to Albert Cuyp. Mr. Hardie pointed out at the time that there is not a shadow of a doubt that these pictures came from the same studio, because of the obvious similarity of technique and design, etc.; and, moreover, the pictures are both dated "Anno, 1631," a curious coincidence.

We have since received a letter from a Mr. George E. Leon, who is the possessor of two Dutch portraits, which we illustrate here, numbering them 3 and 4. We quote an extract from Mr. Leon's letter, bearing interestingly on the authorship of No. 3 portrait, as follows:—"I am much interested in a note of this month's CONNOISSEUR, on the portraits of two Dutch children, one attributed to Wybrand De Geest, and the other to Albert Cuyp, because I also have two portraits

of children, one attributed to Albert Cuyp, and the other by an unknown artist, dated 1631, and with a Coat of Arms in the right hand top corner. I quite agree with Mr. Martin Hardie that the attribution to Albert Cuyp of No. 2 portrait must be wrong, if the attribution of No. 1 portrait to De Geest be correct, because, as far as I can see from the illustrations, these pictures are from the same studio; besides, Cuyp was only 26 years old when they were painted, and the style appears too mature and set for so young a man. However, one would have to study Cuyp's early portraits before deciding on that point. I have thought that my portrait by an unknown artist might be by Sustermans, but have been by no means satisfied that this attribution is right. What I have wanted to find has been a master who combined a southern feeling for colour and costume with a distinctly Dutch, or perhaps Flemish, character. I see in Bryan's *Dictionary of Painters* that De Geest resided in Rome for several years, so it is quite possible for him to have combined the above qualities. De Geest was born in Antwerp, and one always notices that the Flemish painters

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assimilated the ideas and sentiments of other nations more readily than the Dutch, who were extremely local in their tastes.

"As far as I can see, the two portraits illustrated in *THE CONNOISSEUR* are by the same hand that painted my picture, and it is for this reason that I am writing to you. Besides the curious coincidence of date, 'Anno 1631,' which, of course, is no evidence as to authorship, but only as to period, it also has the same patterned floor, the same design of lace, and a similar draping of the skirt. There is also a strange likeness between the face of the No. 1 portrait and my picture, and to all appearances the technique and method are the same."

RARELY has a book been published with a title more misleading than the *Florentine Palaces and their Stories* By Janet Ross (J. M. Dent & Co.)

It suggests a great subject, which would afford a great opportunity to a writer able to appreciate the architectural beauties of the Palaces of Florence and their enormous importance in the history of art, for in Florence originates the style of the modern dwelling house which makes for light and spaciousness as opposed to Gothic narrowness, irregularity and darkness. We should have looked for a logically and chronologically developed history of the private buildings in Florence; we should have expected at least a description of the characteristic features of these glorious palaces. The beauty of a building like the Palazzo Strozzi, the noblest edifice of its kind in the whole world, is so subtle, so unobvious, that it is apt to escape the attention of the ordinary tourist, who more often than not looks upon this architectural triumph as a featureless, unwieldy mass of stone. We should have expected Miss Ross to be carried away by enthusiasm in speaking of a subject which must have appealed to her, since it caused her to devote to it some 400 pages of close print.

But of all this she has nothing to say. She has adopted the clumsiest of all plans—the arranging

of her chapters in alphabetical order according to the names of the palaces, a system which necessarily forces her to come back again and again to periods and personages already referred to in previous chapters. She has little or nothing to say of the "Florentine Palaces," which form a shadowy background to the real subject of her book, a history, or rather a series of "histories," of the



COURTYARD OF THE PALAZZO DAVANZATI

families who happened to live in these palaces. Her facts are carefully compiled from a mass of contemporary records and more or less reliable authorities. She rarely ventures to express a personal opinion, and where she does, she fails to carry conviction. Thus she tries to uphold the theory that the Pazzi Palace was built by Brunelleschi for Andrea de Pazzi. "Poliziano's statement," she continues, "that Jacopo, Andrea de Pazzi's son, destroyed his father's house to build this palace, is controverted by documents found by Signor Jodico del Badia in the archives of the old

catasti, which show that Jacopo only incorporated an adjoining house he had bought with the one inherited from his father." Here is an instance of the danger of relying on a mere document, instead of being guided by the style of the building. Anybody conversant with the work of Brunelleschi would see at the first glance that the richly-decorated courtyard of this building cannot possibly be by Brunelleschi, and that everything points towards Giuliano da Majano—who was, moreover, known to have been employed by Jacopo. Under the heading of "Palazzo Pandolfini" we read that Pandolfo Pandolfini, as Florentine ambassador in Naples, was so popular there, and became such a favourite with the King, that his

THE lace so much admired and prized by Her Majesty the late Queen Victoria ranks first among English hand-made lace, and was introduced into England by the Flemish refugees in the year 1724. In the earlier work the Flemish designs were used, but later the floral patterns were introduced. The lovely lace worn on Her late Majesty's wedding gown had the Rose, Shamrock, and Thistle introduced into the design, emblems of the United Kingdom, and is considered the finest specimen of Honiton work known. Unfortunately, nowadays one rarely sees any very fine work done, although there are several districts away from Devonshire where Honiton lace is produced. Kingston-by-Sea,

Honiton
Lace



AN OLD HONITON LACE HANDKERCHIEF

son Gianozzo—described as a jocund and liberal man, honoured by all who knew him—was made Bishop of Troia." But we are not told that Raphael, in designing the plans for this palace, for the first time introduced into secular architecture the now so popular *motif* of alternating triangular and arched pediments over the windows.

But Miss Ross discloses many interesting pages of Florentine history, which are of especial value, as she attempts to follow the great families through the decline of Florence, and in some cases to the present day, whilst most writers on the subject do not go beyond the time of the first Grand Duke of Tuscany. Curiously enough, the drawings by Adelaide Marchi, which accompany the text, lay particular stress on the architectural features so sadly neglected by the author, and are almost uncompromising in their rejection of pictorial effect as opposed to architectural truth.

near Brighton, has its workers who make some lovely lace; Diss, in Norfolk, too, can boast of a lace school; and Taunton also produces it. The Japanese have made this lace, and a set may be seen in the South Kensington Museum, showing what clever workers they are. In years to come, if good lace is to be had, it will have to be made by the natives, whose skill and patience are really wonderful.

Honiton lace is not the favourite it should be—one great fault being its extreme whiteness, which few complexions can stand. If Honiton lace workers would use a fine flax thread, instead of the cotton generally used, it would find a more ready sale, and would again become "the" lace. The accompanying photograph is of an Old Honiton handkerchief, more than a hundred years old, and shows the style of design in *those* days—totally different to that produced to-day.

Notes

THIS Society held its annual exhibition at Hove, from Nov. 17th to 22nd; the special feature this year being the loan exhibition of etchings by deceased masters, from Rembrandt to the present day, and the loan exhibits of china and porcelain. Outside these loan collections there were the usual exhibits of paintings (oil and water-colour), photography, and arts and crafts by members of the Society, which did not bring out any very new departure or striking originality. The book-binding, however, really showed some more thoughtful design this year; and here, in the arts and crafts, Miss Casella's work was of interest. Among the paintings an oil sketch by John Lavery was, as usual, strong and sound in values, and a head (coloured etching) by Helleu, in the Black and White Room, was really brilliant. In the etchings, where Mr. Wedmore lent his valuable aid, the selection was (very probably in consequence) carefully chosen and good—but, alas, how limited! One wondered that Brighton, with all Sussex to aid, could not produce more than the 63 etchings here. Still, in the 16 Rembrandts, in the Ostades, in that rare and interesting craftsman, Wenceslaus Hollar, above all, in the five Whistlers, there was much to be grateful for.

At a famous auction in the North Riding, a correspondent had knocked down to him a curious tub made of the wood known as *lignum vitæ*, which he purchased for use as a fern-pot. He later acquired, in several adjacent towns, various pieces made



CHARLES I. WASSAIL BOWL

of the same wood, and obtained at the same sale. This caused him to try and discover what the original use of the "tub" could have been. Put together, the pieces formed an object which none would venture to name. Later, in the *Building News*, there appeared an illustration of a rare and presumably unique article, which seemed in many ways similar to our correspondent's find, which was evidently a wassail bowl, one of the rarest of the drinking vessels of old England. The bowl illustrated is beautifully fitted with engraved silver taps and bands, and is not only a wassail bowl, but also a wine fountain of, it is believed, the time of Charles I.



MR. H. SCOTT BRIDGWATER has for a long time enjoyed the reputation, together with Mr. Appleton, of being among the leaders of modern mezzotint engravers. An impression of his interpretation of Sir T. Lawrence's *Lady Leitrim and Child*, which has just reached us from Messrs. P. & D. Colnaghi & Co., will do much to enhance his reputation even further. In this plate he proves himself the equal of the great mezzotint engravers of the eighteenth century. Only 275 impressions are to be issued—all artist's proofs—after which the plate will be destroyed.

A plate of *Juliet*, by Mr. M. Cormack, published by Messrs. Frost & Reid, of Bristol, has to be considered from a different point of view. Here we have not the interpretation of another artist's work, but a direct expression of the engraver's ideal of beauty in woman. This obviates the necessity of suggesting the brushwork and the character of the paint, which is essential for successful translation into black and white of a painted canvas, and the technique is naturally different. The grace and beauty of Mr. Cormack's model will ensure popularity for his plate.

From Messrs. Bemrose & Sons Ltd. we have received an excellent reproduction in colours of Mr. W. L. Wyllie, A.R.A.'s, large Academy picture "*Trafalgar, 2.30 p.m.*" This picture has been on view so recently that it needs no detailed description. The reproduction has been produced by skilled artists under Mr. Wyllie's personal supervision, and is in every respect a faithful rendering of the original. The size of the plate is 40 in. by 28 in., the published price £1 1s. for the ordinary prints and £3 3s. for artist's proofs, which are limited to 300.

AN interesting memento of the late Sir Henry Irving has just been issued by Messrs. Spink & Sons, Piccadilly.

Interesting
Irving
Memento

It takes the form of a small bronze medallion bearing on the obverse an excellent portrait of the late actor by Frank Bouchier as "Becket," and on the reverse the quotation "Mighty Magician, Master of the Spells, That move to Grief or Pity, Love or Scorn," together with the date of Sir Henry's birth and death, "1838-1905."

The Royal Collection of Paintings at Buckingham Palace and Windsor Castle By Lionel Cust, M.V.O.

With 180 photogravures (Heinemann)
In Cloth Portfolios, 10 gns.
Bound in full Morocco, 16 gns.

AT the instigation of King Edward, the valuable collection of pictures in the royal possession have recently been most carefully re-arranged by Mr. Cust—who since 1901 has been their custodian—with the aid of a carefully selected body of experts. In the course of the work many valuable paintings, the existence of which had been almost forgotten, were found hidden away in

little-frequented rooms, and to these others, the private property of His Majesty, have been added, with the result that the collection is now fairly complete, all the chief continental schools, especially the Dutch and Flemish, being represented, though there are still regrettable gaps in the continuity of examples of British painting. The story of the growth of the collection is graphically told by Mr. Cust in his preface to the two noble volumes of Rembrandt photogravures recently published, which practically give to the whole nation the privilege of becoming acquainted with its greatest treasures. The nucleus of the collection, Mr. Cust explains, was in existence as long ago as the beginning of the sixteenth century, as proved by the inventory of the paintings owned by Henry VIII. at his accession, and many important additions were made to it during the reigns of Edward VI. and Elizabeth, including masterpieces by Holbein, Sir Antonio Moro, and Pieter Pourbus, with other paintings the value of which is chiefly historical. The death of the Virgin Queen was succeeded by a break in the acquisition of works of art, for James I. had absolutely no æsthetic tastes, though his eldest son Henry was gifted with fine art acumen, and had he lived to come to the throne would probably have been a very generous art patron. As it was he owned many notable pictures which were inherited by his ill-fated brother Charles I., who before the Civil War began was also an eager collector, adding to the royal galleries not only many portraits by Sir Anthony Van Dyck, but also several typical Spanish pictures given to him when he was in Spain, and the whole of the fine collection of Italian works that had belonged to the Duke of Mantua. After the tragic close of Charles's troubled reign, his art treasures were sold and dispersed, but many of his finest paintings were bought by his adherents, who, after the Restoration, gave them back to the new King, William III., though his love for his native country led to his sending to Holland many pictures that should never have been allowed to leave England, replacing them with good Dutch works; and during the reigns of the Brunswick family the royal collection grew rapidly, but the early death of the Prince Consort put a sudden end to its increase, for the one desire of his widow was to keep everything in their home exactly as it was during their happy married life. When at last King Edward came to the throne, a radical overhauling was needed to bring order out of the chaos into which the royal collections had fallen, and it was to that overhauling that the inception of the beautiful publication under notice was due. The task of reproducing the pictures selected for it was wisely confided to the Fine Art Publishing Company, who have already achieved so many triumphs of translation into black and white. In the present case it would, indeed, have been difficult to excel the remarkable renderings of tone values, and the almost literal interpretations of the distinctive characteristics of each work. The greater number of the plates have some of the soft velvet-like texture of mezzotint. Among the fine renderings are those of Titian's *Gathering Storm*, the beautiful atmospheric effect of which anticipated the

Notes



NAPOLEON AT FONTAINEBLEAU

BY PAUL DELAROCHE

IN THE ROYAL COLLECTION

later triumphs of landscape art; Jakob van Ruisdael's *Windmill*, that has well caught the feeling of wind the talented Dutchman was so clever in suggesting; the *Portrait of Johann Fischer*, with its good realization of Gainsborough's peculiar handling; Pieter de Hooch's *Game of Cards*, with its brilliant effect of light, Gerard Ter Borch's *Letter*, every detail of which is faithfully rendered; Velasquez's *Portrait of Don Balthazar Carlos*, reproducing with rare skill the various textures of the prince's semi-military costume; Lord Leighton's *Bianca*, one of his finest compositions, painted in the same year as

the portrait of himself in the Uffizi Gallery, when he was at the zenith of his power; and the deeply interesting *Family Group of Charles I., Henrietta Maria and the Infant Prince of Wales*, by the comparatively little-known Hendrick Gerutz Potz, whose work is only now beginning to be appreciated at its true value.

Again we must protest against the description of the plates as "photogravures." They are "Rembrandt photogravures," which is a totally different thing—excellent reproductions, no doubt, but not printed by hand like genuine photogravures.

Water Colour Drawing Competitions Results

CLASS A.

- 1st Prize, *Caedmon*, Sea-scape. (E. Enoch Anderson, R.B.A., Whitby.)
 2nd Prize, *Roma*, Sea-scape. (Miss J. Villiers Stuart, London.)
 3rd Prize, *Hap-hazard*, Sea-scape. (Arthur S. Underwood, Hatch End.)

Honourable Mention.

- Bogey*. (C. M. I. Grierson, London.) Two subjects.
Adriatic. (Oswald Garside, Barnes.)
Twankey. (G. Stanley Howard, Hatch End.)
Salticus. (J. W. Farnsworth, Sheffield.)
Perseus. (Arthur Wisden, Hastings.)

CLASS B.

- 1st Prize, *Little Bill*, Landscape. (Miss Mary Woodward, London.)
 2nd Prize, *Abbot*, Landscape. (Oswald Garside, Barnes.)
 3rd Prize, *Cley*, Landscape. (Fred Taylor, London.)

Honourable Mention.

- Brake*. (Miss Dorothy B. Martin, Wolverhampton.)
Gib. (Mrs. Leonard Felkin, Gibraltar.)
Think. (Miss Sylvia Drew, Westcott.)
Spes. (Ch. H. Cooke, Muswell Hill.)
Alcibiades. (Geo. Phoenix, Wolverhampton.)
South Saxon. (Miss H. Violet Adamson, Brighton.)
Nature. (Claud Hayes, Guildford.)

Books Received

- Netsuke*, by Albert Brockhaus. (F. A. Brockhaus, Leipzig.)
Notable Pictures in Florence, by Edith Harwood; *The Casentino and its History*, by Ella and Dora Noyes. (J. M. Dent & Co.)
The Art of the Theatre, by E. Gordon Craig. (T. N. Foulis.)
The Reliquary and Illustrated Archaeologist, by J. Romilly Allen, F.S.A. (Bemrose & Sons.) 12s. net.
Organ Music, by C. F. Abdy Williams, M.A., Mus. BAc. (Scott Publishing Co.) 3s. 6d. net.
Gerard David und Seine Schule, by Eberhard Freiherr von Bodenhausen (Bruckmann, Munich). 40 marks.
Constable, by Sturge Henderson. 7s. 6d. net; *Hans Holbein the Younger*, by Ford Madox Heuffer. 2s. net. (Duckworth & Co.)
Paris als Musikstadt, by Romain Rolland. 1 mark 25; *Der Tanz als Kuntswerk*, by Oskar Bie. 1 mark 25; *Arische Weltanschauung*, by Houston Stewart Chamberlain. 1 mark 25. (Bard, Marquardt & Co.)
Character of Renaissance Architecture, by Charles H. Moore. 12s. 6d. net; *Studies in Architecture*, by Reginald Blomfield, A.R.A. 10s. net. (Macmillan & Co., Ltd.)
Drawings of Menzel, by Prof. H. W. Singer. 7s. 6d. net; *Later Works of Titian*, by Henry Miles. 3s. 6d. net; *The Pre-Raphaelite Brotherhood*, by J. Ernest Phythian. 3s. 6d. net. (Geo. Newnes, Ltd.)

- Burma*, by R. Talbot Kelly, R.B.A. 20s. net; *Rembrandt*, by Mortimer Menpes. 12s. 6d. net. (A. & C. Black.)
Arundel Club Portfolio.
Thomas Gainsborough, by Wm. B. Boulton. 7s. 6d. net; *English Furniture*, by F. S. Robinson. 25s. net; *The Homes of Tennyson*, painted by Helen Allingham. 7s. 6d. net; *How to identify old Chinese Porcelain*, by Mrs. Willoughby Hodgson. 6s. net. (Methuen & Co.)
Appreciation of Pictures, by Russell Sturgis. 7s. 6d. net. (B. T. Batsford.)
Ideals in Art, by Walter Crane. (Geo. Bell & Sons.)
Somerset House, Past and Present, by Raymond Needham and Alexander Webster. (T. Fisher Unwin.)
The Story of the Tweed, by Sir Herbert Maxwell, Bart., with illustrations by D. Y. Cameron. (J. Nisbet & Co.) 5 gns. net.
The Art of Portrait Painting, by Hon. John Collier. 10s. 6d. net. (Cassell & Co.)
Jean François Millet, by Richard Muther. 2s. 6d. net. *James McNeil Whistler*, by H. W. Singer. 2s. 6d. net. (A. Siegle.)
How to Draw in Pen and Ink, by Harry Furniss. 3s. 6d. net. (Chapman & Hall.)

THE sumptuous work on Cosway, by Dr. Williamson, which was published in 1896, and is still to be considered the standard book on this subject, **Richard Cosway** went out of print almost immediately after publication, and copies of it are at the present time almost impossible to secure. It now appears in a new form, partly re-written and brought up to date in accordance with recently discovered sources of information, and at a price which will make it accessible to a far wider circle of readers. The practical value of the book is much enhanced by the inclusion of three appendices giving lists of the pictures exhibited by Maria and Richard Cosway between 1760 and 1806, of persons whose portraits were painted by Cosway, but cannot be traced, and of engravings after Richard and Maria Cosway. Unfortunately Dr. Williamson contents himself in the case of the latter with giving an extract from Mr. F. B. Daniell's catalogue raisonné of 1890, which is not entirely complete. Thus the list of engravings does not include *Harriet, Viscountess Bulkeley*, though her name figures in the list of "plates in existence." The *Portrait of a Lady in a Grecian Dress*, engraved by Bartolozzi (reproduced vol. xi., p. 182 of THE CONNOISSEUR) is entirely omitted.

THE picture reproduced on next page will probably interest some of our cricketing readers, and should be compared with the one that appeared in our July **Cricket** issue on page 170. It is a representation of the Rev. John Chandler when a boy in cricketing costume, holding a bat of curious shape, even more curved than the one in the picture attributed to Gainsborough.

It is an oil painting executed by John Russell, the celebrated painter in pastels, and bears the date 1767. The tradition in the family in which it is preserved is that the costume was that of Eton, and if this can be accepted, the picture has a still greater attraction.

Notes

The Chandlers were a Surrey family, and were closely connected with Guildford, where John Russell was born. In this respect, it is interesting to point out, that the very earliest mention of cricket occurs in connection with the evidence of certain scholars from the free school of Guildford in the fortieth year of Elizabeth. To this particular school Russell himself was sent, and various members of the Chandler family were scholars in the same place. There was a long continued law-suit in Guildford with regard to the withholding of a certain garden-plot near to the town ditch, which was claimed as part of the waste land of the town, and had been withheld for forty years from the use of the inhabitants.



THE REV. JOHN CHANDLER

BY JOHN RUSSELL

Queen's Majesty's Coroners for Surrey, aged fifty-nine, gave evidence that he had known the land for fifty years or more. He stated that it lay waste, and was used by the inhabitants of Guildford to saw timber in, and for sawpits, and declared that, when he was a scholar in the free school of Guildford, he and several of his fellows "did runne and play there at crickets and other plaies," and also that the same was used for the baiting of bears in the same town, until it was enclosed. This curious entry in the town books was examined by Dr. Murray, when he prepared the earlier volume of his great dictionary, and he declared it to be the first reference to the game of cricket that he had been able to detect. In connection with the subject of the game, and the pictures

In 1597, John Derrick, gentleman, one of the which illustrate it, this reference should never be overlooked.



FRONT OF OAK CHEST FITTED INTO OVERMANTEL

The Connoisseur

THE oak furniture illustrated came into the present owner's possession 21 years ago. For

Old Oak Furniture

convenience in moving he had castors added to the front legs of the chair, and the seat cushioned, otherwise it is in its original condition. The centre panel is inlaid, and the love of irregularity in design so evident in the work of our forefathers, is here evident in the fact that the sides of the panel are bounded by pilasters unequally carved, as will be seen by reference to the illustration; yet one is liable to look at the chair for some time without noticing the fact. The front of a black oak chest beautifully inlaid with hundreds of pieces of holly or other light-coloured wood, arranged to suggest castles, courtyards, and lantern towers, has been removed and fitted into an overmantel. It was most carefully removed, and could at any time be replaced in its original position. The curious part about it was, that a secret compartment was revealed, ingeniously arranged so that by bending out the strip of oak—marked *A* in the sketch—a knob *B* was released, which allowed the floor of the upper box to revolve, as indicated by the dotted lines, exposing a long narrow box two inches deep. The photograph has not brought out the inlaid work, but possibly one of our readers would be able to decipher it sufficiently to be able to form an opinion as to whether it be a Nonesuch chest, or suggest its probable origin.

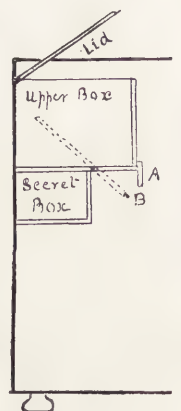
The other chest is a very fine specimen, with panels deeply set and carving of bold design.



OLD OAK CHAIR

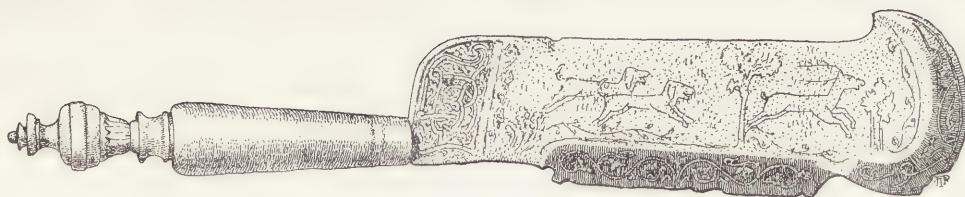


OLD OAK CHEST



SECRET
COMPARTMENT
IN INLAID
OAK CHEST

Notes



A SWEDISH FARRIER'S KNIFE

THIS beautiful damascened knife belongs to a set of farrier's implements, all decorated in a similar manner, in the collection of **A Farrier's Knife** Christian Hammer, of Stockholm, dispersed in 1893. The blade, which is wide and curved, is decorated in gold arabesque, and the subject of a stag hunt. The work is evidently of the sixteenth century, but the runic character of the involutions and the style of the damascening, an art for which the Vikings were remarkable, point to its Scandinavian workmanship.

THESE beautifully chiselled candlesticks are of the period of Louis XVI., and are very similar to the work of Gouthière, as seen in the Wallace



PAIR OF LOUIS XVI. CANDLESTICKS IN THE STYLE OF GOUTHIERE

and Jones collections. They are of bronze, and are ornamented with birds and vine leaves, with bunches of grapes twisted round the stem of a vine. The wreath round the sconce, which is of ormolu, and that round the base of the pillar, consist of groups of various fruits; and the larger wreath round the foot, which is also of ormolu, is formed of vine leaves most exquisitely engraved.

The candlesticks stand 10 ins. in height, and measure $5\frac{1}{2}$ ins. across the base.

It is well known that the Stuart tradition was very strong in England for nearly a century after the death of King Charles I., and perhaps only expired as an active force in politics when the hopes of that hapless family were finally shattered by the failure of the Rebellion of 1745. The King's memory was kept alive among his loyal adherents by a variety of small objects which could be carried about the person, and some interesting specimens of these, which belong to Mr. Sloane Stanley, of Paultons Park, Romsey, have been kindly placed at our disposal for the accompanying illustrations.

Stuart Relics



LOYALIST SILVER LOCKET



HEART-SHAPED LOCKET OF GOLD AND CRYSTAL

The first of these shows examples of the little silver lockets long carried by the loyal supporters of the fallen dynasty. These are invariably heart-shaped, and are decorated outside with some pious motto commemorating the King's death—his bust in repoussé, or devices like a heart pierced with arrows. Inside they always bear a minute medallion of the

King. A more elaborate token of the same character appears in full size in the second illustration; this is a heart-shaped locket of gold and crystal, with a medallion of the King surrounded with filigree work, and is an interesting specimen of the goldsmiths' work of that day. The two last illustrations represent an important relic of King Charles; this is a small book-shaped locket of gold and crystal containing the usual medallion of the King on one side, and, opposite, a small piece of a handkerchief, which bears the stain of the tragedy at Whitehall. The illustration is just two-thirds of the size of the original.



BOOK-SHAPED LOCKET OF GOLD AND CRYSTAL



INSIDE OF BOOK-SHAPED LOCKET





LODORE AND DERWENTWATER
BY A. HEATON COOPER
FROM "THE ENGLISH LAKES"
(A. & C. BLACK, LONDON, W.)



THE early winter sales of pictures are not often of a very exciting character, the anticipation being often greater than the realization. Those held during October and November at the usual fine art centres and elsewhere have been numerous but not, as a rule, of importance. Messrs. Horne & Co. dispersed the contents of Mr. F. Crisp's house



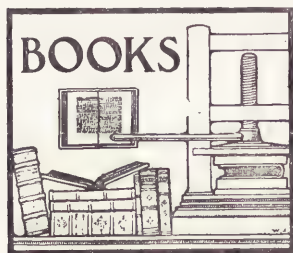
at New Southgate, N., on October 17th and following days, and this sale comprised a collection of 280 oil paintings and water-colour drawings, chiefly by modern English artists. On October 18th, Messrs. Foster included an unusual example of Andrew Plimer, the miniature painter, a portrait, in oils, of *Miss Joanna Plimer*, second daughter of the artist, done for Nathaniel Ogle, in whose family it has remained ever since: it is a three-quarter figure in low-cut dress, on a canvas 50 in. by 40 in., but it only realized 55 gns. On November 10th, Messrs. Knight, Frank & Rutley offered some interesting pictures, including a companion pair of half-figure portraits by J. Hoppner, each 30 in. by 25 in., of *Keith Jopp*, of Aberdeen, in high collar coat with stock, and of *Miss Eleanor Campbell*, afterwards wife of the preceding, in amber-colour gown, low neck, with coral necklace; these two were understood to be bought in at 1,000 gns. Messrs. Foster's sale on November 15th included two good portraits by Sir Martin A. Shee, P.R.A., each 49 in. by 40 in., one of *Thomas Maltby*, three-quarter figure, in claret-colour coat, buff waistcoat, white cravat, standing to the left, with his left hand resting upon a paper on a writing table, 50 gns., and *Mrs. Thomas Maltby and child*, the former seated to the right, in white low dress, her right arm round the child, who leans against her knees and holds an apple, 175 gns.; J. Downman, portrait of a lady, 130 gns.; and Sir Henry Raeburn, whole length portrait of an officer, standing to front, in scarlet tunic and buff breeches, left hand holding a sword, with his head-dress in his right, wearing the Peninsular

medal with four bars, landscape background, with smoke and flame of battle, 93 in. by 57 in., 270 gns. Messrs. Robinson & Fisher sold on November 16th a further portion of the stock of pictures of the late Mr. S. T. Smith, the dealer, of 37, Duke Street, and some of these had been previously offered for sale, the few of any note including: Sir H. Raeburn, portrait of *Mrs. Siddons*, 130 gns.; A. Cuyt, *Dordrecht Regatta*, 160 gns.; and T. Gainsborough, portrait of *Lady Louisa Ellis*, 610 gns.; the two latter were illustrated in the sale catalogue.

Messrs. Christie's first picture sale of the season was held on November 18th, and comprised the modern pictures and drawings of the late Mr. J. T. Gabriel, of 6, Chelsea Court, S.W., and of the late Mr. George Brooke, of Christ Church Vicarage, Mirfield, Yorkshire, and other properties. Mr. Brooke's pictures included: R. Ansdell, *Gillies Returning with Deer*, 48 in. by 66 in., exhibited at the Royal Academy, 1871, 200 gns.; and J. F. Herring, sen., *Haymaking*, with a portrait of the artist on horseback, 42 in. by 72 in., 1855, 65 gns. The sale at the same place on the following Saturday (November 25th) was of considerable interest, comprising, as it did, pictures by old masters, chiefly family portraits, the property of the Earl of Cork and Orrery, removed from Marston, Frome, 75 lots realizing a total of £4,575 2s. The more important of the pictures included three ascribed to G. Morland, *A Rocky Coast Scene*, with a group of sailors watching the approach of two cutters, 33½ in. by 43½ in., 270 gns.; *A View in Alum Bay*, with the Needles in the distance, sailors landing fish in the foreground, signed and dated 1799, 27½ in. by 35½ in., 80 gns.; and *A Coast Scene*, with fishermen, soldiers, dogs and boats, 27½ in. by 36 in., 150 gns.; and two by F. Sartorius, *The Master of a Hunt*, with his huntsmen in a landscape, 35 in. by 48 in., 1774, 65 gns.; and *Huntsmen and Hounds going to Cover*, 44½ in. by 57 in., 1775, 62 gns. The portraits of the Boyle family were, however, the chief attraction of the sale, but unfortunately many of these were by artists whose names have long since been lost in oblivion. A portrait of *Richard Boyle, first Earl of Cork*, Lord High Treasurer of Ireland, in robes, holding a wand, 50 in. by 40 in., went for 430 gns. There were also portraits by the following artists:—B. Van der

Helst, a lady in black brocaded dress, with large white ruff, lace cap and cuffs, on panel, 47 in. by 35½ in., dated 1635, 220 gns.; H. Holbein, a gentleman, in black dress with crimson sleeves, red and black cap, 19½ in. by 14 in., 110 gns.; J. Hoppner, *Edmund, eighth Earl of Cork and Orrery*, in red military coat and white breeches, resting his left hand upon his sword, 50 in. by 40 in., 155 gns.; several by Sir Godfrey Kneller and Sir Peter Lely, the most important of those by the latter being that of *Mary, Lady Broghill*, wife of Roger, second Earl of Orrery, in brown dress with blue scarf, filling a cup at a fountain, 49 in. by 40 in., 135 gns.; A. Pond, *The Countess of Coventry* as a market girl carrying a basket of eggs, 30 in. by 25 in., 180 gns.; Sir J. Reynolds, *Richard Boyle, second Earl of Shannon*, in buff coat with blue collar, and green vest trimmed with gold braid, holding his stick in his left hand, 48 in. by 38 in., painted about 1759, 650 gns.; two by S. Slaughter, an artist whose works very rarely occur in the auction room, *Henry Boyle, Earl of Shannon*, Speaker of the Irish House of Commons, in robes and flowing wig, seated at a table on which is the mace, 50 in. by 40 in., 1744, 50 gns.; and his daughter, *Juliana*, afterwards Lady Skerrin and Viscountess Carrick, three-quarter length figure, in pale blue silk dress, cut low, holding in her right hand a thistle-spud, apparently a substitute for a shepherd's crook, 50 in. by 40 in., 1746, 300 gns. The miscellaneous properties included the following: P. Di Cosimo, portrait of a young man in dark dress and cap, on panel, 15 in. by 12 in., 115 gns.; G. Romney, *Head of Lady Hamilton*, in white dress and hat, 23½ in. by 18 in., 160 gns.; Van Dyck, portrait of *Mary Villiers, Duchess of Lennox and Richmond*, in blue dress with white sleeves, and gray shawl, holding some flowers, 40 in. by 29 in., 150 gns.—this was the property of the late Harriett, Countess of Darnley; A. Cuyp, *A Group of Cattle, and Milkmaid*, in a hilly landscape, on panel, 17½ in. by 21½ in., 330 gns.; and P. Neefs, *The Interior of a Cathedral*, with figures, on copper, 31½ in. by 39 in., 60 gns.

THE *Editions de Luxe* of the works of Dickens and Thackeray have never quite answered the expectations



of the subscribers who, years ago, rendered their existence possible. These are fine books which, for some reason or other, are not appreciated at their true value. Like the Abbotsford edition of the *Waverley Novels*, the best in our judgment

ever produced, they appear to have lost their hold upon the affections of book-men, and it is certain that from a commercial point of view their position leaves much to be desired. At a sale held by Messrs. Hodgson on November 1st and two following days, a very fine set of the works by Thackeray, with Shepherd's Bibliography added, in all 27 large 8vo volumes, realised but £19 15s., while the *Edition de Luxe* of Dickens' works, 30 vols., brought no more than £20 10s. These prices are certainly higher than those usually obtained, but both these sets were bound in half morocco extra, with contents lettered, top edges gilt and delicate tooling on the backs. Every penny of the amount realised must have been spent on the binding at some time or other, and the only conclusion which it is possible to arrive at is that the expenditure was not justified. Many may think, perhaps, that we are wise after the event, so we go further and say, not for the first time, that to rebind any book which does not really need fresh covers is suicidal from every point of view except that of the binder.

Mr. Thwaites' *Jesuit Relations and Allied Documents*, 73 vols., 1896-1902, descriptive of the travels and explorations of the Jesuit Missionaries in New France between 1610 and 1791, stood steady at £24 10s. (buckram). This interesting collection consists of reprints of the Records of the Wandering Missionaries of the Society of Jesus in Canada and America, and has the original French, Latin and Italian texts, with English translations and notes. The set was published at fifty guineas, and limited to 750 copies. So also Drummond's *Histories of Noble British Families*, 2 vols., imperial folio, 1846, was firm at £10. The fine copy on large paper of Ackermann's *History of the University of Oxford*, 2 vols., roy. 4to, 1814, ought to have realised more than £19 5s. (half morocco), for both volumes were perfectly clean and fresh throughout, and £35 for the 67 volumes in cloth of the *Dictionary of National Biography* was not too high. An exactly similar amount was realised in the same rooms in October last year for a set, also in cloth. That fine work the *Conchologia Iconica*, by Lovell Reeve, 20 vols., 4to, 1843-78, made £72 (half calf gilt). This was a subscription copy, published at £178. Last season a similar set (the binding of one volume damaged) realised £69 at Sotheby's.

We now come to two very unusual books, neither of which has been seen in the London sale rooms for many years. The first of these is *A Compendious Treatise on Modern Education*, by "the late Joel M'Cringer," 1802, £30 (original boards). The importance of this work, which is nothing more than a skit upon various phases of life, lies in the eight coloured etched plates by Rowlandson. In 1895 an inferior copy realised £10. "Joel M'Cringer" appears to have been something of a humorist, for he leads his subject from the nursery to the private school, and thence to the public school, and finally through the gradations inseparable to gallantry, duelling and gaming, bringing the life's record to a close with suicide. The title of the book was perhaps justified in 1802. The other book to which reference was made is *The Twelve Moneths*, small 4to, 1661, a work on husbandry, fishing, fowling and cock-fighting, with twelve full page plates. With this were bound up several tracts by Samuel Hartlib and others, the whole realising £23 10s. The author, Matthew Stevenson, wrote several other works, including the well known *Florus Britannicus*

In the Sale Room

and some poems published under different titles. An account of him is given in the "Gentleman's Magazine" for 1835, vol. iii., p. 277.

Among the other books, nearly all of good quality, disposed of at this sale, we notice Ravenscroft's *Pinetum Britannicum*, 3 vols., imperial folio, 1884, £10 5s. (half morocco); Lambert's *Genus Pinus*, 2 vols., imperial folio, 1842, £10 (half morocco, two water colour drawings and a portrait inserted); Elwes' *Genus Lilium*, imperial folio, 1878-80, limited to 250 copies, £10 (half morocco); *Engravings from the Works of Sir Joshua Reynolds*, 3 vols., folio, n.d. (but 1833), £26 (half morocco, some plates spotted); Brinkley's *Japan and its History*, 12 vols., 8vo, 1903-4, £10 15s. (white buckram, Edition de Luxe, 35 copies only); George Meredith's works, Edition de Luxe (1,025 copies), 32 vols., 8vo, 1896-8, £12 5s. (buckram); and the *Libro della Origine delli Vulgari Proverbi*, of Fabritius, 1526, folio, £20 (old red morocco)—this was a fine clean copy of this rare book on the origin of forty-five Proverbs, explained by the author in ribald verse.

Messrs. Puttick & Simpson's sale of November 2nd and 3rd disclosed little of importance. Redford's *Art Sales*, 2 vols., 1888, realised £19, and, what is more important, Pope's *Windsor Forest*, 1713, folio, brought £10. This last named work is a pamphlet, comprising title and nine leaves, which when uncut and clean sells for about four times as much as the sum realised on this occasion. Among the other prices realised mention may be made of the following:—Thackeray's *Vanity Fair*, original parts, with the wrappers (wanting parts 1, 5, 14, 15 and 18), £15, and another set of Thackeray's Works, Edition de Luxe, 26 vols., £13 (buckram); Robson's *Scenery of the Grampian Mountains*, 1819, a fine copy in the original half binding with all the coloured plates, 41 in number, £2 12s. 6d. (a close price); and a very unusual book printed in 1789 and ascribed to Dr. Goldsmith—*The Diverting History . . . of the Renowned Sir John Falstaff*—£2 11s. (unbound).

The books belonging to the late Mr. A. Beaumont which Mr. J. S. Stevens sold on November 7th were all in fine condition, and had recently been rebound in good style. Lord Lilford's *Birds of the British Islands*, second edition, 7 vols., 1891-97, made £49; Fowler's *Coleoptera of the British Islands*, 5 vols., 1887-91, £11 5s.; Buckler's *Larvæ of the British Butterflies and Moths*, 9 vols., 1886-1901, £8 15s.; and other works of the same class smaller amounts. The catalogue comprised 415 lots, realising about £300, so that from an "average" point of view the sale was not in the first rank. The prices realised were, however, good on the whole, and many of the books were also of very considerable importance, though swamped, so to speak, by masses of inferior volumes sold in parcels. It was these which reduced the average. Mr. Stevens has acquired a reputation for sales of works on Natural History, and books of this class seem to bring more at his rooms than anywhere else.

Messrs. Sotheby's sale of November 8th was confined to the library of the late Mr. J. F. R. Anderson, of Edinburgh. The books from this source were literary,

but mixed, and the majority were sold in parcels. The sale of November 14th and two following days held by the same firm was also of a very miscellaneous character. It contained hardly anything of interest, and like the other might conveniently be passed without comment, were it not for one or two books which, for various reasons, merit a few casual observations. There was, for instance, a clean copy of the *Pic Nic Papers*, which Dickens edited and Cruikshank, "Phiz" and other artists illustrated, 3 vols., 1841, the original edition, of course, at one time selling for £3 or £4. This set realised no more than a guinea, and the entire sale affords some indication of the downward trend of prices which has been observable for some time past, and more especially this season, so far as it has progressed. Other small prices are observable all through the catalogue. Bishop Creighton's *Queen Elizabeth*, on Japanese vellum paper, 1896, 4to, brought £12 5s., as against £38 realised last season (morocco extra, uncut), and similar wide differences might be mentioned in profusion were it worth while. The points to be noted are—given a sale of ordinary importance and books of a not very unusual kind, and the inflated prices of three or four years ago are seen to crumble away with steady persistency.

The library of the Earl of Cork and Orrery, which Messrs. Christie sold on November 21st and two following days, was also unimportant. The 736 lots certainly realised as much as £4,880, but of this amount £2,600 was paid for a manuscript and a number of important autographic letters of Pope and Swift, and the original MS. of the *Collection of State Papers* written by Roger Boyle, the first Earl, between the years 1660 and 1674, accounted for a considerable proportion of the balance. The manuscript referred to was *Le Livre de Rustican des Prouffits Champestres et Ruraulx*, written on 293 vellum leaves, illuminated with twelve large miniatures, and having borders in gold and colours and many thousand initial letters. Each of the twelve books commenced with a miniature, and the subjects included building, planting and pruning trees, ploughing and threshing corn and many others connected with agriculture. This work, by Petrus de Crescentiis, has often been printed. It appeared in Latin in 1471, in French in 1486 and in Italian in 1478. Many much later editions are also known. As to this manuscript, it is probably the finest of its kind ever offered for sale. It was bought by Mr. Quaritch.

The same bookseller also secured for £285 Charles the First's own copy of the *Book of Common Prayer*, printed at London in 1636. An inscription stated, "This was King Charles the 1st's Common Prayer Book, which he us'd in his closett and which was carried with him wherever he travelled, even to the Day of his Death. The King has written with a red pencil something in his own hand on the margin of the Proclamation." This "something" merely consists of two phrases taken from the text, viz., "Settled by mature consideration" and "Steadfast maintaining of things by good advice established is ye upholding." King Charles was fond of his personal belongings, and it may be that he carried this

book with him to the scaffold, as he did that gold pattern five-broad piece, which he handed to Bishop Juxon amid the rolling of Cromwell's drums. This five-broad piece, by the way, passed to several descendants in succession of the worthy Bishop, and at last came into the possession of that enthusiastic numismatist Mr. Hyman Montagu, at whose sale in 1896 it was bought on behalf of the British Museum by Messrs. Spink & Son for £770.

The late Sir Joseph Hawley's Library, sold at Leybourne Grange, near Malling, on November 22nd and two following days, contained a good selection of books of an all round character, though little out of the ordinary. Besides, the experience of conducting a sale of this kind in the wilds of Kent, two miles from the nearest railway, is not likely to be often repeated. It would have been better, no doubt, had the books been removed to London, but, at the time of writing, the full report of this sale, though promised, has not yet come to hand, and it is impossible to say anything definite. Should the circumstances warrant it, the sale will be referred to next month. On November 22nd, Messrs. Hodgson sold a clean copy of the rare first edition of Lamb's *Tales from Shakespeare*, 2 vols., 1807, in a contemporary sheep binding, and measuring 6½ ins. by 4½ ins. The plates to this edition were engraved by the celebrated William Blake, after Mulready's designs. The price realised was £26 10s., while Wordsworth's *Poems*, in the original boards, the first collected edition, 2 vols., 1807, made £9 5s., and Orme's *Historic, Military and Naval Anecdotes*, Royal 4to (1815-18), £6 15s. This was a fine uncut copy, containing all the 40 coloured plates. Two years ago it would have realised about £10.

The library of the late Mr. William Paul, of Waltham Cross, contained a large number of Botanical and Horticultural works in various languages, besides other books of a general character. Mr. Paul was, as all the world knows, an expert rose grower and specialist, and many of the volumes related to the queen of flowers. We remember, however, that from time to time he bought others of a more important character than any figuring in the catalogue, so that it is probable that part only, and not the whole of his library, was offered for sale at Sotheby's. This was on November 27th and two following days. This practically concludes the November book sales, as the next on our list extended into December, and can be handled more conveniently next month. It seems strange, but the fact is that the season 1905-1906 has not really opened yet. At the time of writing, nothing, or very little, of any real importance has been seen in the London sale rooms, or, indeed, in any other in this country. Not for twenty years has the book-world, considered from the limited point of view under discussion, been so flat, stale and unprofitable.

THE first sales of old silver plate held by Christie's this season augur well for the coming season, the prices

remaining at the high level attained last season. The sale on November 20th, though containing much that was excellent, including objects from the collection of the late Mr. Edward Cruse, was far surpassed by the dispersal later in the



same month of the old English plate of Sir Everard Cayley, Bart., of Brompton Hall, Sawdon, Yorks. This collection, which consisted of over 150 items, was notable for the several fine examples of that master craftsman, Paul Lamerie, besides a magnificent cup and cover by his great predecessor, Peter Harache, and the total realised, £4,734, must be considered in every way satisfactory. The *clou* of the sale, so far as price is concerned, was a pair of square waiters by the first-named maker, which realised 152s. per oz. With slightly raised rims, rounded at the corners, with coat of arms in the centre, they measured 5½ in. square, weighed 21 oz. 16 dwt., and bore the date letters for 1730. A similar pair by the same maker, dated 1729, realised 146s. per oz., and a square salver, also by Lamerie, 12½ in. square, dated 1729, went for 98s. per oz. The border of this salver was delicately engraved with medallion heads and shells in cartouches, and in the centre was a coat of arms.

The cup and cover by Peter Harache, already mentioned, aroused keen bidding, and the hammer did not fall until the price had reached 142s. per oz. Of William and Mary period, it measured 8½ in. high, and was dated 1693. Other prices at this sale were Charles II. large ladle, York hallmark, 1683, 7½ oz., by John Thompson, 122s. per oz., and four circular dishes, with fluted and scalloped borders, 7½ in. diameter, 1720, 47 oz. 12 dwt., 104s. per oz.

At the sale on the 20th the most notable items were: Charles II. plain tankard, with flat cover, hollow scroll handle, and bifurcated billet, London hallmark, 1681, maker's mark I S, monogram in dotted oval, 23 oz. 6 dwt., 115s. per oz.; Queen Anne plain flagon, by Nathaniel Lock, 1712, 40 oz. 5 dwt., 100s. per oz.; and a tumbler cup of the same period, by John Ramsey, Newcastle, 1706, 3 oz. 2 dwt., 200s. per oz. There was also sold at this sale a Charles II. plain oval tobacco box, 5 oz. in weight, the lid engraved "William Metcalfe, Mercer in Yorke, 1678," London hallmark, 1675, maker's mark R. S., which realised 250s. per oz.





Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

"African Morsels," etc.—6,182 (Cardiff).—Regarding your list of books:—No. 1 is of small value. (2) Sharpe's *British Anthology* about 10s. (3) No value. (4) We cannot trace an edition of Pope's Works in 1808. Should it be 1806? If so worth 30s. (5) Rollin's *History of the Egyptians*, 1768. This is the fifth edition, worth under £1. (6) You do not give sufficient particulars in this case to enable us to form an opinion.

"La Galerie des Feimes Fortes."—5,802 (Old Cumnock, N.B.)—The value of this work absolutely depends upon the plates, and we must see it therefore to give an opinion.

Clocks

Louis XIV. Ormolu Clock.—5,968a (Cape Town).—In its present condition your clock will probably not fetch more than £15 to £20, though in original state its value would be from £25 to £30.

Mahogany Inlaid Grandfather's Clock.—4,595.—Judging from the photograph, your clock should realise about £15. The movement evidently does not belong to the case.

Queen Anne Clock.—5,617 (Crewe).—These clocks fetch from £25 to £52, according to decoration, etc., but having the base lost depreciates the value of your specimen.

Engravings

Artists' Names.—5,221 (Exeter).—It is impossible to say who was the engraver of your coloured mezzotint without seeing it, but from your description it seems to be after Bigg or Wheatley.

Colour Prints, Glass Picture, etc.—5,051 (Sheffield).—Your colour prints of *Lady Dover* and *Miss Farren*, by Bartolozzi, and the Morland subjects may be of considerable value, but it is impossible to give any definite opinion without seeing them. The *Blind Man*, by Barlow, after Parry, is of little value. The glass picture, *Marquis of Granby*, probably about £2.

"Death of Nelson."—5,081 (Southfields).—There are so many engravings of this subject that it is difficult to give an

opinion without seeing the impression, but we should judge yours to be worth £2 or £3 at the outside.

Identity of Mezzotint.—5,090 (Newcastle-on-Tyne).—The print shown in your photograph is the *Duchess of Kent*, by J. Bromley, after G. Hayter. If fine, with margins, it should be worth £3 or £4, but if cut down to the edge of the print, as it appears to be in the photo, the value will not be more than 25s.

John Lucas, after George Sanders.—5,226 (Bermondsey Street).—Your mezzotint, if an early proof, as stated, should be worth about 30s.

Proof Before Letters, by Samuel Cousins.—5,172 (York).—If the margin has not been cut down into the printed surface, the "clipping" will not make much difference to the value, which is probably about 30s. or £2.

"Relief of Lucknow," by C. J. Lewis, after T. J. Barker, 1863, and **"The English Merry-making,"** by W. Holl, after W. R. Frith, 1852.—5,127 (Rawtenstall).—There is no demand for prints of this time; and the value is not more than £1 apiece.

"Woodcutter," after Morland.—6,426 (Bristol).—From your description we think you must have a foreign copy, and we should judge it to be of little value. To say definitely, however, we must see the print.

Objets d'Art

Bronze Mortar.—5,978 (Brixham).—Your mortar by Thomas Jones, 1658, should realise about £3 10s.

Fire Dogs.—6,465 (Streatham).—The hooks on your pair of fire dogs are for the purpose of holding iron bars, on which the brands or logs rested. We have never known any special name given to them. The dogs are probably old Sussex work. Value about 30s. to £2.

Muzzle-loading Gun.—5,396 (Dartmouth).—We must know more about this to give a reliable opinion. Is it flint-lock, and in good condition, and what is the character of the inlaying? It might be worth a pound or so to a collector of old guns.

Pottery and Porcelain

Query.—5,264 (Southampton).—Your dish may be Worcester, but it is probably late, that is to say 19th century, which is not the period interesting to collectors. Judging only from the photograph, which does not show the quality of the paste, it might be Spode or several other makers. To give an accurate opinion we must see and handle it.

Sarreguemines.—6,089 (Hampstead).—Your vases are by Utzschneider & Co., of Sarreguemines (Saargemünd), and quite late in date. They are of no particular value to collectors.

Sèvres Vases.—5,713 (Christchurch).—Reproductions of old Sèvres have been frequently made, and it is impossible to give a reliable opinion regarding your vases without both seeing and handling one of them. If they are genuine old Sèvres, they will be of unique interest and value, as the mark you reproduce is that used in 1753, the year of the institution of date letters, when the factory was still at Vincennes. As the works there were taken over by the Sèvres factory three years afterwards, the pieces of this period are very rare and much sought after.

Turner.—5,809 (Seven Sisters Road, N.).—You should obtain about 30s. for your two pieces of Turner ware.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

459 (Oxford).—John Marston, the dramatist, came of a family of some antiquity in Shropshire, his father, John Marston, who was lecturer of the Middle Temple, being the third son of Ralph Marston of Gayton, Salop, by Maria, his wife, daughter of Andrew Guarsi, an Italian surgeon who had settled in London. The exact date of the dramatist's birth is uncertain, but he is believed to have been born about 1575 at Coventry. There seems to be no doubt that he was the John Marston who matriculated at Brasenose College, Oxford, in February, 1591-2, and who was admitted B.A., February, 1593-4, as the "eldest son of an esquire." Wood appears to have confused him with another John Marston who went to Corpus. He died 25th June, 1634, in London, and was buried in the Temple Church beside his father. His wife was a daughter of the Rev. William Wilkes, chaplain to James I., and rector of St. Martin's, Wiltshire.

464 (Chatham).—Sir George Martin, G.C.B., Vice-Admiral of England, whose portrait by Charles Landseer after Lawrence is in the Painted Hall at Greenwich, was the youngest son of Captain William Martin, R.N., by Arabella, his wife, daughter of Admiral Sir William Rowley, K.B., and grandson of

Dr. Bennet Martin, whose brother, William, was Admiral of the Fleet. Sir George married, firstly, in 1804, Harriet, sister of Admiral Bentinck, and, secondly, in 1815, Miss A. Locke of Norbury Park, Surrey, but left no issue. His arms were: Argent two bars gules. Crest—An ape admiring himself in a looking-glass ppr. Motto—Sans tâche.

472 (New York).—Prior to the seventeenth century, married women and widows not infrequently retained their maiden names, though usually with an *alias*. This custom prevailed not only in England, but also in France and other European countries.

478 (Paris).—The manor and mansion of Kensington was acquired by Henry Rice, Earl of Holland, K.G., by his marriage with Isabel, daughter and heir of Sir Walter Cope, and it was from this date known as Holland House. Henry Fox, who from it took the title of Holland, purchased the property from William Edwardes, first Lord Kensington of the second creation.

485 (Inverness).—Edward III. at first, it is said, placed the arms of England before those of France in his escutcheon, but shortly afterwards reversed the order, probably because France was the more ancient monarchy. King James cannot be said to be the first Scottish sovereign who displayed the arms of England, as according to Hallam "Mary Stuart's retention of the arms and style of England gave the first and as it proved inexpiable provocation to Elizabeth. It is indeed true that she was Queen Consort of France, a state lately at war with England, and that if the sovereigns of the latter country, even in peace, would persist in claiming the French throne, they could hardly complain of this retaliation." Seton points out Mary's very peculiar mode of blazoning—She bore Scotland and England quarterly, the former being placed first, and over all a half scutcheon of pretence charged with the arms of England, the sinister half being partially obscured in order to intimate that she was kept out of her right.

492 (London).—Sir Arthur Cole, Bart., M.P., was created by George I., 18th April, 1715, Baron Ranelagh of Ranelagh, with limitation of the title in default of his male issue to the heirs male of his father. He married, firstly, Catherine, daughter of William, third Lord Byron, and, secondly, 1748, Selina, daughter of Peter Bathurst, of Clarendon Park, Wilts., but, dying without male issue, 5th October, 1754, aged ninety, the barony became extinct. His arms were: Argent, a bull passant, sable, armed and unguled, or, within a border of the second charged with eight bezants; on a canton azure, a harp, or, stringed of the field.

503 (Bath).—The Heraldic Visitations, properly so called, did not begin until early in the sixteenth century, when Thomas Benolt, Clarenceux King of Arms, had a commission granted by Henry VIII. to visit the counties of Gloucester, Worcester, Oxford, Wilts., Bucks. and Stafford. From this period the visitations were regularly made till the close of the seventeenth century, the last being that of Southampton by the deputy of Sir Henry St. George, Clarenceux, in the year 1686.





THE FRENCH TOILET.



The Peruzzi Collection of Wrought-iron Work in Florence By the Marquis Ridolfo Peruzzi de' Medici

SOCRATES laid it down that beauty was founded upon fitness, and fitness was utility. It was the sacredness of these feelings that made ancient Greek and Italian art everlasting in its work. Beauty as well as utility was instinctively aimed at in those objects of daily life which men constantly saw and handled. In the Middle Ages and the Renaissance nothing was machine-made, for the machine that turned out things by the gross had not yet been invented; and hence the individuality of the craftsman was able to assert itself. An artistic instinct made the men of those days seek for ocular pleasure in their surroundings. Life was of necessity more restricted, more concentrated. Every joy had to be sought in the home or in immediate surroundings. Hence, perhaps, the reason why they did not neglect these matters as we do who buy such objects ready made and turned out by the hundred. The beauty of things made by men who delighted in making them, things made to endure, and by their endurance to teach future

generations how to improve upon the best of the past; it is these that our collectors do well to gather around them. With the advent of the machine, a great number of workmen are cut off from the handcraftsman's delight in his labour; but there are those still left who will pay for and appreciate good work, and those who love to do it, if only the path be shown. These reflections have been impressed upon me, and as I have been asked

to write an account of Italian Iron Work, I can do no better than describe a few specimens that I have in my collection, which may interest those who are interested in this subject. The object I had in collecting was a desire to unite, under one roof, innumerable productions of the fertile brains and golden hammers of the locksmiths, scattered all over the country unappreciated, unnoticed and left to the ever relentless action of time and weather. Northern Italy furnished the largest contribution to this style of art, the robust soul of its inhabitants adapting itself best to this vigorous style



THE MARQUIS RIDOLFO PERUZZI DE' MEDICI



WASHHANDSTANDS
18TH CENTURY 17TH CENTURY 16TH CENTURY 15TH CENTURY

of craftsmanship. Piedmont, Venice, Siena and Florence turned out as wonderful examples of wrought iron as France itself, or even Spain, the classic soils of iron-workers. I have arranged in progressive order of date down the middle of the room a whole series of Lavabos or Braziers. The first of the series consists of a shaft ornamented with a simple applied knot, cleaving out into three prongs: this dates from the fourteenth century. Here the only feeble attempt at ornament is seen in the above-mentioned knot on the central shaft, but the proportions are right and pleasant. The second is of quite a different shape. Its cunningly-wrought shaft, formed like a serpent, is supported on three Gothic serpent-like feet. This dates from the fifteenth century—the age of beauty. To the next century belongs a near neighbour, formed of three slanting shafts held together by a network of scrolls ornamented with bronze bosses. Others and yet others follow, getting more ornate and less artistic with time, heavier too in weight, as the material employed is less fine, though balder in design, until we descend to the modern Italian washing-stand of commerce, costing a few centimes and worth even less artistically. Worthy of special mention is still one Lavabo of seventeenth century work, which, in its *ensemble*, recalls the Florentine lily, the symbol of the city. Of a different class is a sacristy Lavabo of the same century, due to the hand of a Venetian artisan. Wonderfully well preserved,

it consists of two portions, of which the lower is a fine tripod of scroll work, whose form resembles the Lavabo of the fourteenth and fifteenth centuries. It has for ornamentation cocks' heads cut out of metal plates attached to the joints, the whole supporting a splendid brass basin of the same epoch. The second portion rises beside the tripod, and in a measure derives its existence thence. It consists of a vertical pole of iron, whence branch forth two brackets, the first ending in a flying dragon holding a species of ewer of brass,

while over this is another movable bracket, a species of weathercock terminating in a spiral. This serves as a towel-horse. The whole is painted in black and red. This fine specimen recalls the famous fourteenth century North Italian brazier of the South Kensington Museum.

The cresset lantern which stands out boldly from the wall, and is decorated with scrolls and terminating in a beautifully-wrought lily, is a beautiful specimen of the fifteenth century. Light holders of this class are extremely rare and of great historical importance, as their use was permitted only to such citizens as bore an illustrious name, or who were mighty by reason of their wealth



SIXTEENTH CENTURY WASHHANDSTAND AND BASIN

Collection of Wrought-iron Work

or influence in the city. Hence they are generally richly worked. Close by is a quatrefoil screen, which recalls the one guarding the Treasury of St. Mark's at Venice, as well as that of the Palazzo Pubblico of Siena. The artisan of the day was probably inspired by the idea of the window-panes of the period. Hence he introduced a geometrical design obtained by the union of a series of circles, more or less large; and from this fundamental design, by an easy development of lines, they passed on to the adoption of that characteristic model called the Quatrefoil, that testifies to the infiltration of the Gothic style into Tuscany, a style that introduced such a harmonious note into architecture with the sobriety of its pointed arch. In the course of two centuries the primitive design became enriched by an infinity of ornament, but in its main outline it remained unchanged. The profile of a quatrefoil was first produced by cutting and piercing a piece of stout plate, robustly fashioned by the hammer and heat, a most fatiguing labour. Later such designs were made out of four semicircles soldered together at their extremities. And as the work grew easier, ornamentation increased, breaking out at the joints, the secondary points, developing into trefoils and flowers; or the quatrefoils were enclosed in circles and squares, the whole mass being surmounted by a framework of plain thick plates of iron. This, again, after a time lent itself to decoration by piercing the plain band into the likeness of vines, of acanthus leaves, of ferocious heads, inscriptions and badges, but all



FIFTEENTH CENTURY STRONG BOX WITH EIGHTEENTH CENTURY LOCK

and ever symmetrically disposed. The example is of the early fourteenth century, wherefore we still see the design in its primitive simplicity.

A chest of iron, dating from the fifteenth century, possesses a marvellously complicated lock of seventeenth century date applied to the lid. Eleven iron bars are mortised on to the raised edge of the "cassone," and all eleven hasps are closed at the same moment by the turn of a single key. This is more interesting, as a specimen, from the fact that Italian locksmiths' work as a rule is rather disappointing; what has been held of old to be the finest specimens proving now to be of French workmanship. Such chests, it is known, in the Renaissance served both as wardrobes and chests of drawers. In Florence, besides the specimens in the public museums, many yet exist in private houses, as, for example, in the renovated castle of Vincigliata.

The Peruzzi Museum contains a whole series of andirons, which are chiefly of Piedmontese workmanship. Except just in the North, andirons seem not to have been indispensable in Italy, and were, until the seventeenth century, absent from all but the finer living rooms. For the most part they were simple and massive forgings, the front consisting of a strong vertical bar, incised with some



JEWEL CASE

FRENCH FIFTEENTH CENTURY

The Connoisseur

ornament on two spreading feet and finishing, as in France, in a crook or bronze knob. Long, slender fireirons, beautifully forged, of which the Florentine Bargello has examples, often finishing in small figures, gave a charm to Italian hearths, and were

point in connection with such andirons, and this is that it is rare to find a pair. They are nearly always of different heights and sizes. It seems that such was the custom ever since the Middle Ages, in order to move and raise the huge blocks employed

for firewood with more ease. In the Middle Ages they were also planned to hold a spit, and it was not until the late sixteenth century that they were much ornamented. According to Viollet le Duc, since the most remote ages, from Etruscan times down to the Romans, such andirons were made of iron. Vasari speaks of andirons made with "meraviglioso magistero" for the captains of the Arte della Seta; but I have not found much ornamentation upon them as early as he says. I have a theory of my own, which is contrary to that of Viollet le Duc. In England andirons are called firedogs, and in the Bargello there is a splendid specimen made in the form of crouching hounds. I hold that the andirons were in the first instance made in the shape of animals lying at rest, shaped of clay or stone, and

it was much later that they were made of iron, when they often ended in animals' heads, most often in that of dogs. Some andirons end in cresset-like baskets, and no doubt were meant to hold vessels, perchance of warm water.

But the gems of my collection I consider to be a "Landier" of the sixteenth century, recently



A VIEW OF THE MUSEUM

always an important feature. In the older Italian homes the hearth was the most potent tie that bound together the different members of a family, and was the symbol of domestic peace, in short, a continuation of the idea of the Pagan Lares. In his *Figlia di Jorio*, D'Annunzio has once more emphasized the sanctity pertaining to the hearth in the souls of the Latin peoples. There is a curious

Collection of Wrought-iron Work

acquired in a peasant's kitchen of the Cadore, and a staircase banister, in which the conventional is ingeniously mixed with nature, bought out of one of the most beautiful palaces in Arezzo, and so similar to the well-known Cellesi ones in the same town, that one is led to consider it the production of the same unknown artist.

Of course the "clou" is a complete bedstead, one of the four existing in the world, few having been preserved thus complete; indeed, no museum can show one, and to be frank, few, if any, can be put beside it. Viollet le Duc tells us that beds in the Middle Ages were objects of great luxury, and that in their construction and ornamentation every species of wood and metal were employed. We also know from Evelyn that the beds of Italy were for the most part of iron gilded, "since it is impossible to keep the wood ones from chimices." In Carpaccio's famous picture of St. Ursula at Venice, it certainly would seem that her bed too was of iron, for the posts, though painted red, seem all too slender for wood. The name of the smith is not known; but whoever he was, he was an artist to his finger tips. The four supporting columns, all of admirable proportions, are of one solid piece, never soldered, ornamented with simple knots ending in acanthus leaves, while their surmounting knobs are formed of bunches of roses, lilies, and tulips, combined in the most exquisite design of intricate

and delicate handicraft. The bed-head, too, is a miracle of smith craft, consisting of flowers, birds and foliage cunningly enwreathed, the whole surmounted by a helmet and coat of arms, doubtless

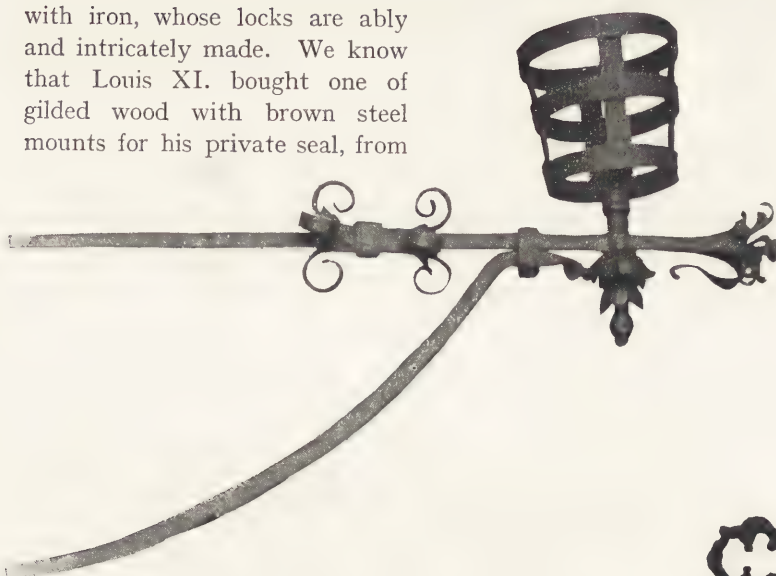


BACK OF BEDSTEAD

that of the man for whom the bed was made. Originally the whole was gilt, but of this gilding few traces remain. I assign its date to the early half of the sixteenth century.

There are yet many other things, but space does not allow of their separate enumeration. Mention must still be made, however, of several small oaken jewel caskets, ornamented and bound

with iron, whose locks are ably and intricately made. We know that Louis XI. bought one of gilded wood with brown steel mounts for his private seal, from



"LANTERNO A FALÒ" OR CRESSET LIGHT 15TH CENTURY

Laurens Volvic, in 1481; and Charlotte of Savoy's jewel case is described in 1483 as of wood "*ferré de fer blanc*."

In brief, this museum is in a sense a compendium of the life of our ancestors, from the weapons of their warfare to the smallest household requirements, from the sanctity of the hearth to the privacy of the nuptial bed. The subdued light of the room that harbours these objects enwraps them in a tender twilight that admirably suits their age, and emphasizes yet more acutely the sentiment that invades us as we gaze at the tenacity and resistance of these objects to the tooth of all-consuming time. Involuntarily we recall Daedalus,

the first worker in iron, and the exquisite lines of William Morris:—

"The hammer and fashioning iron, and the living coal of fire,
And the craft that createth a semblance, and fails of the heart's desire;
And the toll that each dawning quickens, and the task that is never done;
And the heart that longeth ever, nor will look to the deed that is won."



BALANCE, ATTRIBUTED TO BENVENUTO CELLINI 16TH CENTURY



SCREEN FOR OVAL WINDOW

FIRST EMPIRE



THE LILY OF FLORENCE 15TH CENTURY

Pictures

Boudin

By Frederick Wedmore

THE range of Boudin's subjects, his solid learning, the strange dexterity of his *technique*, and, last, the union in his practice of modern feeling with the great traditions, distinguish him above even the very cleverest of the "marine painters," commonly so-called, and—with such connoisseurs as are not blind to a man's qualities merely because he chanced to have been in a measure their contemporary—give him his place, unique, exalted, steadily assured. That place of Boudin's the lovers of Fine Art in France and England will more and more recognise.

And yet, to the large public, here amongst us in London, Boudin, until a couple of years ago, was hardly even a name. Within that period (not to speak of M. Cohen's French biography), certain writings—and it would be affectation to exclude from them some contributions of my own—have unfolded his history, and laid stress upon his merits; and a year since, M. Durand-Ruel, who, like M. Allard, and the Goupils, and the Bernheims, —for the opportunity was open to them, one and all—long ago descried his charm and his acceptability—M. Durand-Ruel, I say, thought fit in a



THE ESTUARY

BY BOUDIN

The Connoisseur

great Exhibition at the Grafton Galleries, to display a score, about, of Boudin's pictures. In an ante-room, leading to the "Impressionists"—of whom the English public already happened to know more—there was—an introduction to the Impressionists—there was Boudin. It typified his station: a painter in touch with the old; in touch with the new. Why, Claude Monet—one of the greatest of the Impressionists—was actually his pupil.

Boudin, I have hinted already—and it is

spontaneous and learned, that was but a part of the matter! He knew foul seas and serene weather, and the passage of weather over land and water was what interested him even more than the build and rigging of a ship. But then, there was the aspect of the coast—a matter, after all, of just as much importance to him. Landscape had no small part in his performance, in the long *œuvre* which forty years of labour accomplished. It was inland Landscape sometimes—in the earlier years



THE SCHELDT AT ANTWERP: STORMY WEATHER BY BOUDIN (17 IN. BY 11½ IN.) DURAND-RUEL COLLECTION

known of course, to those who have followed the progress of his Art, and have succumbed to its legitimate charm—was very much more than a Marine Painter. Indeed, in the usual and restricted sense, he was not a marine painter at all: by which I mean he was not interested in calm seas only, as Van der Capelle; or in rough seas only, as Backhuysen—he was not interested only in men-o'-war, or interested only in rigging. Of course, he knew Shipping absolutely. There was scarcely a harbour of France—there was certainly no harbour of the Channel—with which he was not familiar. But though his rendering of Shipping, in and out of port, was perfectly individual, at once

particularly. Some valley of remote Brittany, it might be; or, later, the valley of the Touques, behind Trouville—it was the green pastures of Calvados. Then Architecture came into the field of his vision; less for its own sake than as important background—behind some shipping on a river, the towers and domes of Dordrecht and a lowering sky. Also, and with extraordinary animation, would Boudin paint the sea front of a town. "Port de Dieppe," "Port de Trouville," might be the theme; or that part of the seaboard subject which is watering-place most essentially. The Trouville beach, with all the busy idleness of bather and gossip—the groups that form and

Boudin

re-form themselves, an hour before mid-day breakfast, and again two hours afterwards: the life of the beach. It is Etretat, under the white chalk cliff; it is Berck, perhaps; the sand-hills, the endless sands; the cow brought out of its shed to be milked in presence of *le baigneur*. Or it is Trouville front again; the blown skirts of fair promenaders, and the wind upon the jetty.

I have said enough to show that whatever else

picture of the *Pardon de Sainte Anne la Palud, Finistère*, which is almost the only piece that misrepresents instead of representing him in the Museum of that town—the Museum of Havre—to-day. That was the year of his marriage. He was thirty-four years old that year. The earlier work of promise which had made the town pension him, had not been followed with any promptitude by work of performance. As far as work in oil



FISHERWOMEN

BY BOUDIN

(18 IN. BY 12½ IN.)

DURAND-RUEL COLLECTION

Boudin was, at least he was varied. He was modern. He had many sympathies. He did not think that only this or that scene, this or that effect, was paintable. He rejected little. But of course he had his preferences. Some of the things he painted, he painted, I have no doubt, in the course of his research not only of the themes that suited him the best, but of the themes the *amateur* would think interesting. And he was long in finding his way. Eight years after he had become the pensioned student, or the pensioned artist, of the great seaport town in which, after his youth elsewhere, he had settled, he is found painting, with correctness, dryness, and elaboration, that big

painting is concerned, he was casting about for his success, and was very slow to find it. Hardly could he have lived, at that time, but for Troyon's encouragement, Troyon's material and not wholly unrewarded support. I said "not unrewarded"; I mean that it is stated that many a background of Troyon's in those days, many a fleeting sky, or sky that hovered rain-charged, behind the cattle and fat pasturage, was, in truth, the sky of Boudin; the very sky or skies (for never one was absolutely like another) that in later years made Corot acclaim my painter of the Norman coast, my painter of the Channel, "*Vous êtes le roi des ciels!*"—that made Courbet declare

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to Boudin, "*Il n'y a que vous qui connaissez le ciel.*"

But I have let slip a word about Boudin's preferences. I have said already that he had them. And they were for that coast—for every scene and feature of that coast—which roughly nursed his childhood; by which so much of his life was spent; and to which, when stricken with years and with illness, he elected to come back—back from companionships of Paris, and back from Riviera sunshine—so that if he might not live, he might at

trouble—enough to live down the world's stolid opposition to the thoroughly original. Not Life, but Death, is wanted generally, ere the genius of the new man, strong in the new ways, can assert itself and be permitted, without protest or opposition, its place.

That was the case with Boudin. He had his ups and downs; his first successes; then his discouragements; then a measure of recognition, tardy and grudging; then, in his latest days of all, a frank financial success by which he would not



THE PORT OF FAOU, FINISTERRE

BY BOUDIN

least die, with those changeful skies about him, and in front of him the ebb and flow of the grey Channel waters and the passage of the boats towards the port.

And that word brings me to the story of his life—the tale of his first difficulties—difficulties which genius makes certain to occur, and which even the talent that is current coin, as it were, and refused nowhere, cannot altogether avoid. The later difficulties, too—those which, as a rule, mere talent has not to encounter, because mere talent, that is within the reach of ordinary comprehension, gets accepted before so very long. These later difficulties are the difficulties to which genius and originality are most of all exposed. Seldom is the labour of a few years—just the habitual apprenticeship to

fully profit—for he wished his pieces to circulate easily; he was firmly against marked enhancement of his price; the larger circulation, larger sale, alone satisfied him—it was not fitting or decent, he held, that any canvases should be paid for very dearly; lands, houses, diamonds, debentures had great value—never pictures; he was too modest for that. And so he died, not rich, but yet with substantial savings, and with the unsold contents of his studio fetching between three and four thousand pounds. In 1898 he died, in his villa at Deauville.

But now of Boudin's earlier days, and of his mid-career.

As the sea dominates in all his varied work—as in the most characteristic of his canvases or



THE SEA PORT: NUMEROUS VESSELS BY BOUDIN

panels, after all, there must be water and a boat and a grey sky—those who enjoy his pieces most must like to know he was of sailor blood; himself awhile before the mast; his father the pilot of the packet that crossed twice daily the breadth of estuary waters that divide Honfleur from Le Havre. At Honfleur Boudin was born. To Le Havre, when he was still a lad, he moved with his people; and for a time he continued to carry on

the width and range of all that field of Art that stretched before him. He was *désorienté*. Havre, however, actually bought that dull *Pardon de Sainte Anne la Palud* some years after its pension to the painter had ceased. He was married then—his wife, a Bretonne, is represented in that canvas—and he was settled in cheap quarters at Honfleur; still grateful for the support that had been given him, and protesting that, as far as he was



THE RETURN OF THE BOATS

BY BOUDIN

(51½ IN. BY 35½ IN.)

DURAND-RUEL COLLECTION

there a little stationer's and frame maker's business, which his father had established. But in the intervals of daily work in a shop wherein work must often have been slack, young Eugene Boudin busied himself with the pencil. One of his sketches came under the eye of Millet, who gave him a first lesson; and afterwards men as unlike each other as Troyon, Isabey, and Couture joined in making in the proper quarter some representation of their sense of his talent, and in or towards 1850, the town of Havre gave him a three years' pension. It has been said already that the result of this encouragement was slow in manifesting itself. Too many influences pressed upon Boudin—if not quite at first, then at least when he had occasion to perceive

concerned, Havre had been generous, and had been deceived.

If I lay stress upon that time and on that picture, it is because I am desirous to point out that still at a moment when his painted work—or much of it—was stiffish, close, and tight, his work in another medium—the medium of pastel—was of exactly that extraordinary freedom which the pastel demands and repays; for it was as early as 1859 that Baudelaire—unwholesome poet, if you like, but sane and far-seeing and fearless critic—examined in Normandy that series of pastels of the coast and land and sky which he eulogized in language as pictorial as the art of Boudin himself. Speaking of sky-effects, Baudelaire wrote of “chaotic

Boudin

darkness," of "a green and rose immensity," of skies "like opened furnaces," of "firmaments of satin," of skies "like melting metal," of "horizons that mourn." And he adds that "all those depths and all those splendours" went to his brain. Already Boudin was revealed as a master of colour, a potent magician with the prepared chalk. He reserved for oil paint—and that is, for a treatment relatively leisurely—those aspects of Nature and of Life which were less fleeting: the coast and sky,

transferred by this time to panel and canvas; to panel generally if the picture was not large, and panel partly because canvases were expensive and Boudin remained poor.

Jongkind was in those days a frequent associate of Boudin's, and Claude Monet, I have said before, was actually his pupil. For a while Boudin had despaired of the public's ever accepting *la peinture grise*—that grey palette (but with greys of how infinite a variety!) that was his own. At last



ENTRANCE OF THE PORT OF HAVRE

BY BOUDIN

(51¼ IN. BY 35½ IN.)

DURAND-RUEL COLLECTION

the harbour with the fishing boats, or ranged *Terre-neuviens*, in steadier hours of the ordinary day.

Owing here something to Troyon, and there something to Daubigny—a touch of inspiration from that great, pure landscapist mingles, I fancy, with all that is his own in our *Port de Faou, Finistère*—he became, as middle-age was on him, more and more individual. Save in quite bad exceptional instances, he had never been petty; but in the Seventies—when he was, roughly speaking, half a century old, breadth and luminousness were his characteristics—the qualities that were in the pastels before the Sixties had dawned had been

Jongkind was finding some appreciation for that which Boudin styled "the fruit below the hardness of the rind," and that encouraged our Norman. Praise came to him, too, at the Salon now—and for his smaller works, especially—for a '*morceau accompli*,' a '*morceau de choix*,' a '*symphonie des gris des plus délicats*.'

Slowly, nevertheless, came success. Even after the troubles of the War and the Commune, Boudin—childless always, and before long to be a widower—was almost fain to turn to manual labour for mere bread. Later, he had his auction at the Hotel des Ventes. A hundred pieces—half of which were oil pictures—the result scarcely four hundred

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pounds. Yet even that showed that to some extent things were mending. At last, when money came to him, he had associates, who were not relations, willing to spend it. Now, however, it could be supplied freely. What was wanting now was health. And, for lack of health, parts of two winters at least were spent on the Riviera; and Boudin had a vision of Venice. Characteristic enough was his record of Villefranche—in its more summary way—as characteristic, fully, as his great *Bordeaux* of the Luxembourg, one of the most important of the performances of twenty years earlier; of the performances of the middle of the Seventies. At last his health went absolutely, and—as I said at the beginning, almost—to the beloved North Coast he came back deliberately to die—the coast that above all others had inspired him, whose subtle beauties of April, June, September weather

he had noted during so many years—he had noted with an accuracy so delicate and refined—and whose larger effects of October or January storm he had so potently rendered.

This artist of the harbour and the sea has—to those who know him—added definitely to the interest of Life; and the range of his own interests, great indeed, he has conveyed by the magic of a suggestive draughtsmanship, and by a palette of singular and individual charm.

In his work the pieces to be cared for least are his very biggest canvases, his '*grandes machines*,' wrought because it was supposed to be an obligation; and the pieces to be cared for the most are those of small or moderate size—I speak of oils—and then again, the slight washed drawings and those noble pastels with swift economy of touch and with *finesse* of colour.



THE BEACH AT BERCK

BY BOUDIN

(18 IN. BY 12½ IN.)

DURAND-RUEL COLLECTION





R. Crayke R.A. pinxt.

John Gould Sculp.

M^{RS} TICKELL.



THE other single pieces include a gilt cup with cover, repoussée, of Nuremburg, end of the sixteenth century; a small double cup, chased with mythological subjects in the style of Paul Vlindt, middle of the seventeenth century; a tall parcel-gilt cup in the form of a globe, borne by a figure of a man erect, on a chased circular foot, the globe surmounted by the Prussian Eagle, crowned, holding the orb, the eagle added in 1701, the cup by Ludwig Biller the elder, of Augsburg, 1696, the engraving of the globe by Christoph Schmidt; a standing cup in the form of a corded globe supported by a stooping youth with short jacket, on the base, the hat of a man and various instruments, by an Augsburg craftsman, probably Heinrich Männlich, *circa* 1695; a silver figure of the infant Bacchus standing on a repoussée circular base on four ball-claw feet, by a Hamburg silversmith of the end of the seventeenth century (No. ix.); and a silver statuette of King Frederick William I. (No. x.), executed about 1730 by a Berlin artist.

A small group of plate, consisting of gifts from the people of the ancient capital of the Prussian province of Saxony—Magdeburg, mainly to the Great Elector, Frederick William, deserve separate notice, and while much has disappeared—such as four costly sconces with the arms of the Electors, made by a local silversmith of some note, one Gerhard Oberdieck—there yet remain the two tall massive candlesticks, 44 ins. high (No. xi.), with twisted stems repoussée with fruit and floriations, standing on circular domed bases

similarly decorated, executed by the previously-mentioned Magdeburg craftsman, who also wrought a small cylindrical tankard, inserted with coins of the Great Elector and also coins struck in commemoration of the birth of Frederick William I. in 1688; another coin tankard of larger dimensions, also set with Magdeburg coins, of 1681, by Daniel Männlich, the Berlin goldsmith; a tall parcel-gilt standing cup, 41 ins. high (No. xii.), in the form of a terrestrial globe, supported by the kneeling figure of a nude man, on a hollow base, decorated with repoussée scroll work, the cover surmounted by Jupiter astride an eagle, the inscription on the cup—which was made by P. Oberdieck, of Magdeburg—denoting it to have been a gift to the Great Elector by the Burgomaster and Council of Magdeburg in 1667, and doubtless this type of cup was selected by reason of its appropriateness as a present from the city whose head was a famous physicist of that time, Otto von Guericke, inventor of the air-pump; and the last piece to be noted is the silver figure of the infant Bacchus on a gilt ornamental base, bearing the stamp of an unrecorded Magdeburg silversmith of the end of the seventeenth century. A similar standing-cup with terrestrial globe, and a figure of the infant Bacchus, both made at Magdeburg, were given by Charles X., of Sweden, and his successor, Charles XI., to the then Czar of Russia, and are contained, with other important gifts, in the treasury at Moscow.

The rigid economy observed by Frederick

William I. enabled him not only to pay off his father's debts, but also to amass an enormous fortune and to acquire a collection of decorative silver furniture, including, as it did, thrones, chairs, tables, large wall mirrors, over fifty tall candelabra and sconces, colossal in size and weight with figures of Roman emperors, figures of Victory, Mars, Diana, Venus, Apollo, and other gods and goddesses, emblematic figures of the seasons, the virtues, etc., unsurpassed for massiveness if not for artistic merit. Of this vast collection only six pieces now remain, the whole of the others having been turned into specie by his son, Frederick the Great, to meet his monetary needs for the prosecution of the wars with Austria, and, later, the Seven Years' War. If any part escaped these troubles, it did not survive the Napoleonic wars, when considerable quantities of other plate were also melted. The six pieces referred to as having formed part of the collection formed by Frederick William I. are—a pair of massive sconces for several candles (No. xiii.), the centre shield containing his cypher, surmounted by the Prussian crown and supported by two eagles, with heavy male masks below, lions holding grenades, with guns, weapons, etc., on the base, 22 ins. high, by Johannes Engelbrecht, of Augsburg, about 1730; and a pair of very large oval biscuit or pastry boxes, with large applied scrolled medallions representing the seasons, and at each end a lion's mask with suspending ring handle, in the centre of cover the royal cypher supported by eagles and angels, and surmounted

by the Prussian crown, the box standing on a shaped-oval dish 35 ins. long, the work of Ludwig Biller, the younger, of Augsburg, 1730, who also executed the pair of massive silver-gilt oval soup tureens with shaped-oval dishes, the royal cypher in centre supported by two eagles, a female and male figure sitting on the handles, the tureen resting on four lions, on the summit of cover two cupids holding the crown: tureen, 20 ins. high, dishes 25 ins. long. To these may be added two silver chairs (No. xiv.), now used as thrones in the Rittersaal, richly decorated with dolphins' heads, lion masks, cherubs' heads, acanthus leaves, etc., mounted in red plush, 41 ins. high, probably by Seb. Mylius, of Augsburg, circa 1700.

No account of the collection of His Imperial Majesty the German Emperor would be complete without mention of the great number of massive tankards and beakers, of various sizes and dates, the earliest dating from 1680, all inserted with coins, and these include, in addition to those previously described among the gifts from Magdeburg, three beakers with slightly-domed covers surmounted by ball knobs, made by three silversmiths of Berlin—Joachim Ast, the younger, 1693-1721; Bernhard Weidemann, 1659-68; and Daniel Männlich, the elder, 1625-1701; the latter

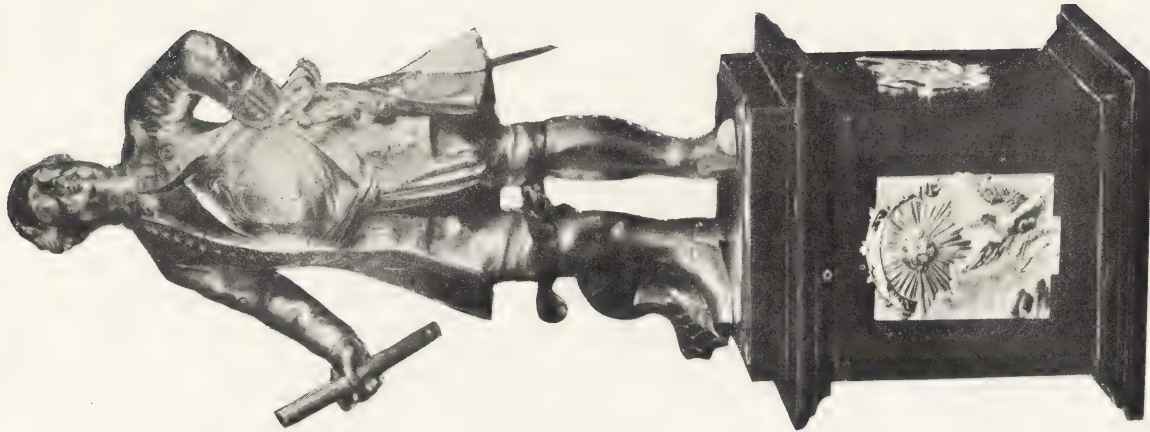
of whom wrought the two coin tankards of great size, with two handles, the cover surmounted by a large crown. His son, Otto Männlich (1707-41), who was also a court goldsmith, executed two beakers, three tankards, two large gilt tankards with two handles, and a still larger two-handled



NO. XII.—STANDING CUP
MAGDEBURG, 1667



No. IX.—SILVER FIGURE OF THE INFANT
BACCHUS
HAMBURG, *circa* 1690



No. X.—SILVER STATUETTE OF FREDERICK
WILLIAM I.
BERLIN, *circa* 1730



No. XI.—TALL SILVER CANDLESTICK
MAGDEBURG, *circa* 1700

tankard, all with coins. Among the others which call for notice are a set of four cylindrical tankards with covers, two large and two smaller ones, all with Pomeranian coins of the year 1677 inserted, and inscribed with the name of Duke Ernest Bogislav, of Croy, who bequeathed to the Great Elector some art treasures and relics of considerable value, all of which have, it is believed, been destroyed; and an enormous and very heavy tankard, 38 ins. high, inlaid with coins and medals, especially Brandenburg thalers, executed by one Christian Lieberkühn, of Berlin, who was the silversmith employed by Frederick William I. in 1739 for the erection, in the Rittersaal, of the massive silver choir or balcony, lavishly embellished with figures of Mars, Hercules, Apollo,

Orpheus, and instruments of music, weapons of war, cannon, etc., only to be melted down five years later by Frederick the Great.

A brief reference will suffice for the six circular soup tureens, fourteen smaller ones, six large oval soup tureens, over one hundred small candlesticks, thirty dozen dinner plates, supplied by the afore-mentioned Christian Lieberkühn; and the eight candelabra with two lights, and four with four lights; twelve plates, etc., by Friedrich Heinrich Müller, of Berlin, 1797; and the other plate of domestic utility added to the collection from that date to the present time.

NOTE.—For fully detailed inventories of the plate destroyed, refer to Dr. P. Siedel's valuable work, *Der Silber und Goldschatz der Hohenzollern*. (Leipzig: Giesecke & Devrient.)



No. XV.—TANKARD, SET WITH COINS

AUGSBURG, 1700



No. XIII.—MASSIVE SILVER SCONCE OR CANDELABRA
AUGSBURG, *circa* 1730



No. XIV.—SILVER CHAIR, *circa* 1700



FLOUNCE OF NEEDLEPOINT LACE FRENCH, 18TH CENTURY (AT EITHER END OF THE FLOUNCE A PORTION
OF SOMEWHAT DIFFERENT DESIGN HAS BEEN ADDED) VICTORIA AND ALBERT MUSEUM



Alençon Part I. By M. Jourdain

A VERY full and accurate account of Alençon lace has been given by Madame Despierres* in her *Histoire du Point d'Alençon*, and the revival of interest in the national lace industry noticeable latterly in France is responsible for a new work on the subject, *Le Point de France*, of Mme. Laurence de Laprade,† which reproduces at length many interesting documents. The history of no other lace-centre has been so exhaustively treated; and anyone interested in the historical side of the

with the development of the design of Alençon, and the process of its manufacture.

Colbert's attention was directed to the immense amount of money that was sent out of the kingdom; nor must his personal inclinations and tastes be overlooked.‡

Alençon, in Normandy, was chosen as one of the seats of the new manufacture, because the lace industry was already widespread among the peasants. *Point coupé* had been made there at an



EARLY ALENÇON

LOUIS XIV. (LATE 17TH CENTURY)

GROUND OF HEXAGONAL BRIDES

subject will find all available material in these two histories. The present account is concerned only

‡ "Dès 1650 Colbert s'initia, lui aussi, à la culture de ces beaux-arts qu'il devait un jour protéger avec tant d'efficacité. Envoyé par Mazarin à Rome, à Florence, à Gênes, à Turin, s'il échoua parfois dans les missions diplomatiques . . . du moins ne négligea-t-il aucune occasion d'accroître les richesses artistiques de celui dont il représentait et les goûts fastueux et la politique astucieuse."—*Les Manufactures Nationales*.

* *Histoire du Point d'Alençon*. Mme. G. Despierres. 1886.

† *Le Point de France*. Mme. Laurence de Laprade. 1904.

The Connoisseur

early date, possibly introduced by Catherine de Medicis,* to whom Charles IX. had given the Duchy of Alençon. About 1650, according to

Points de Venise were successfully imitated and introduced into Alençon by "Une femme nommée La perriere, fort habile à ces ouvrages,"† thus



ALENÇON 18TH CENTURY

Madame Despierres, it appears from a letter of Favier-Duboulay intendant of Alençon that

causing the gradual disappearance of *point coupé*. More than eight thousand persons were employed

* Note, page 54, Madame G. Despierres'. *Histoire du Point d'Alençon*. Paris, 1886.

† Letter from Favier-Duboulay, Sept. 7, 1665. *Correspondence Administrative sous le règne de Louis XIV.*, vol. 3.



ALENÇON WITH FANCY GROUND

MUSÉE DES ARTS DECORATIFS, BRUSSELS

Alençon



SLEEVE TRIMMING OF ALENÇON

18TH CENTURY

in lace-making in Alençon, Sées, Argentan, Falaise, and in the neighbouring parishes.

It is no doubt to this long apprenticeship in lace-making that the supremacy of Alençon among French laces is due. An ordinance of August 15th, 1665, founded the manufacture of *Points de France*, with an exclusive privilege for

other foreign countries ; and on March 17th, 1668, *Itératives*—prohibitions—to wear these, as injurious to a manufacture of point which gives subsistence to a number of persons in this kingdom. In 1670, an Englishman travelling in France notices the efforts of the French Government to protect the *Points de France*.* “ They are so set (he writes)



ALENÇON

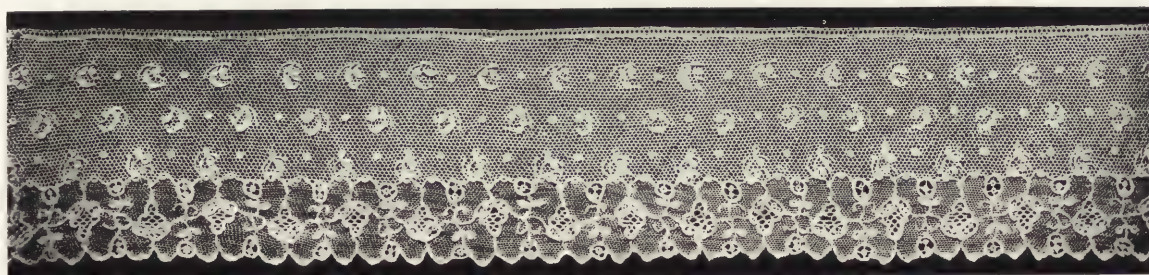
18TH CENTURY

VICTORIA AND ALBERT MUSEUM

ten years ; a company was formed, and the manufacture realised enormous profits until 1675, when the monopoly expired and was not renewed. The new manufactures had the advantage of high-handed protection on the part of the Government. On November 17th, 1667, appears a fresh prohibition of the selling or wearing of passements, lace, and other works in thread of Venice, Genoa, and

in this country upon maintaining their own manufactures, that only two days ago there was publicly burnt by the hangman a hundred thousand crowns worth of Point de Venise, Flanders lace, and other foreign commodities that are forbid.” Later, in 1680, it is stated in *Britannia Languens* that the

* R. Montagu to Lord Arlington. MSS. of the Duke of Buccleuch. Vol. I. *Hist. MSS. Comm.*



ALENÇON (THE “RÉSEAU” IS OF THICK THREAD, WHICH WAS A DETERIORATED AND LATER SUBSTITUTE FOR THE SMALL HEXAGONAL “BRIDES” GROUND) LATE 18TH CENTURY

laces commonly called Points de Venise now come mostly from France, and amount to a vast sum yearly. In 1687, again, the fourth Earl of Manchester writes from Venice of the excessive dearness of the point made there, but is confident, either in Paris or England, "one may have it as cheape, and better patterns."

It is certain that the Italian style continued in vogue for the ten years of the monopoly.* There were Venetian workwomen to the number of twenty at Alençon in October, 1665,† and in the same month a letter to Colbert is sanguine enough to hope to produce in a short time from the royal manufacture "des échantillons qui ne céderont en rien au véritable Venise." In 1673 these hopes are apparently justified, and Colbert is able to write to the Comte d'Avaux, who has sent him a point collar in high relief, that the French points can bear comparison with the products of Venice.‡

The detailed chronicles of the new *Points de France* describe them as having a floral design, *brides à picots* and with "little flowers over the large, which might be styled flying flowers, being only attached in the centre,"§—the fine raised work of flying loops, upon delicate rose points. The design, again, is exactly that characteristic of Venetian scroll patterns. "The flowers,|| which are in higher relief in the centre, and lower at the edge, are united by small stalks and flowers. The manner of disposing the branches, called 'ordonnances,' is of two kinds: the one is a twisting stalk, which throws out flowers; the other is regular—a centre flower throwing out regular branches on each side."

The development of the new points was watched by Colbert, who writes, in 1682, that their principal

defect is that they are not so firm or so white as the rival points of Venice.*

Before the expiration of the privilege, the artists who furnished designs for all works undertaken for the Court of Louis XIV., must have supplied patterns for the Royal manufacture. In the account of the King's buildings is the entry of a payment due to Bonnemer and to Bailly, the painter,† for several days' work with other painters in making designs for embroideries and points d'Espagne. These designs were jealously protected. None had permission to make the fine point of the royal pattern, except those who worked for the manufactory, and all girls must show to the authorities the patterns they intended working, "so that the King shall be satisfied, and the people gain a livelihood."‡ That brides with picots, as well as *brides claires*, were made in the Royal fabric, is mentioned in the *Mercur* of July, 1673.§

After the expiration of the privilege (1675) the "fabricants" had designs specially made for them, which became their exclusive property. In 1680, they asked, and obtained, permission to prosecute certain small manufacturers who copied their patterns,|| and in 1691 they speak of the "licence" of several manufacturers, who copy the designs of others instead of using "tout leur esprit et tout leur industrie à inventer de nouveaux dessins et des modèles plus parfaits et plus délicats."¶

* "Comme le principal défaut vient de ce que tous les points de France ne sont pas si fermes ni si blancs que ceux de Venise."—Extract from a letter written 2 January, 1682, by Colbert to M. de Montargis, Intendant at Alençon.

† "Colbert chargea les plus grands artistes du temps, Le Brun, Bérain, Bailly, Bonnemer, de créer des modèles."—*Le Point de France*. M. Laurence de Laprade. Paris, 1904.

‡ *History of Lace*, Mrs. Palliser, p. 190.

§ "On fait . . . des dentelles d'Espagne avec des brides claires sans picots; et l'on fait aux nouveaux points de France des brides qui en sont remplies d'un nombre infini."

|| "Gabriel Gence, Charles Guitton, et Louis Marescot, marchands trafiquant des ouvrages de vèlin et point de France . . . vous remontent que depuis trois ou quatre ans ils ont été obligés de faire de nouveaux dessins . . . lesquels reviennent à grand prix aux supplyants. Cependant quantité de personnes malveillantes dérobent les dits dessins. . . Toutes lesquelles choses méritent un châtiment exemplaire, à l'encontre de ceux qui se trouvent coupables et dont il est presque impossible d'avoir révélation, si ce n'est par censures ecclésiastiques." *Archives de la Préfecture de L'orne*.

¶ *Le Point de France*. Mme. Laurence de Laprade.

* 1665—1675.

† Letter à Colbert, tome 132, fo. 75 (*Bibliothèque Nationale*).

‡ En Janvier, 1673, M. le Comte d'Avaux ayant remplacé Mgr. de Bonzy comme ambassadeur à Venise, Colbert lui écrit: "J'ai bien reçu le collet de point rebrodé en relief, que vous m'avez envoyé, et que j'ai trouvé fort beau. Je le confronterai avec ceux qui se font dans nos manufactures, mais je dois vous dire à l'avance que l'on en fait dans la royaume d'aussi beaux."

— *Lefebvre*.

§ 1677.

|| 1678.

(To be continued.)





Playing at Marbles.



**"The Furniture of Windsor Castle" By Guy Francis Laking,
M.V.O., F.S.A. (London: Bradbury, Agnew & Company. 25 5s. net.)
Reviewed by Frederick Litchfield**

THERE is a degree of responsibility attached to the ownership of great historic houses, especially of those which contain valuable furniture and accessories of antiquarian and artistic interest—and His Majesty has recognised his sense of trusteeship by graciously permitting much valuable information to be published concerning the contents of Windsor Castle. The book on the Royal Collection of Armour was some little time ago prepared by Mr. Laking, that of the furniture is now under review, and we hear rumours of other volumes to follow, which will treat of the Porcelain, Bronzes, and other art objects in the King's possession.

By this manifestation of his interest in the Royal treasures, His Majesty has set an example which one would like to see followed by other noble and illustrious owners of fine collections, because such particulars as an expert is able to give us in the form of a *Catalogue raisonné* are of great use, not only generally but in detail. There are marks and signatures, and there are peculiar circumstances affecting specimens which can only be brought under notice by careful scrutiny and by the advantage of having the

means of reference to old inventories and other documents.

In the very handsome volume under notice, Mr. Laking has made considerable use of such authoritative documents, and in some instances he has been able to inform his readers when and where the object was purchased, the price paid for it, and the different rooms in which it has been placed. One or two examples may be quoted:—

A SILVER TABLE.—*English workmanship, last years of the seventeenth century. The silver work is without date-letter, but there is a maker's mark, M.O., a monogram in a shaped shield, that of Andrew Moore, of Bridewell, whose mark was entered in the Goldsmiths' Hall in April, 1697.*

The engraver of the top has signed it R. H., scap. 4 ft. wide. 2 ft. 5½ in. deep. 2 ft. 9½ in. high.

A CABINET OR COMMODE.—*French workmanship, style and period of Louis XVI. (1774-93), late manner, but with certain alterations made in England, in the first quarter of the nineteenth century. 5 ft. wide. 1 ft. 7½ in. deep. 3 ft. 2 in. high.*



AN EBONY CABINET FLEMISH, SECOND QUARTER OF THE SEVENTEENTH CENTURY WINDSOR CASTLE

"Although without a stamp or *maître ébéniste*

The Connoisseur

mark, this piece of furniture is probably by MARTIN CARLIN. It was purchased in 1826 from Messrs. Morel & Seddon for the 'Bow Room' state floor of Carlton House. The price paid for it was £367 10s. In 1828 it was sent to Windsor Castle. Since 1866 it has occupied the white drawing room."

The furniture of Windsor Castle described by Mr. Laking is limited to that of a stately character, all the ordinary or household furniture being omitted. It is classified under the following

4. Furniture made in England and of English workmanship during the second half of the eighteenth century and commencement of the nineteenth century, in imitation of the French Régence, Louis XV., XVI., Marie Antoinette and Directoire fashions.
5. Tapestry hangings of English, French, and Flemish loomings, from *circa* 1580-1880.
6. French furniture of the period of Louis XIV.
7. French furniture of the period of Louis XV.



LATE SEVENTEENTH CENTURY SILVER TABLE, BY ANDREW MOORE, OF BRIDEWELL, PRESENTED TO WILLIAM III.
BY THE CORPORATION OF LONDON WINDSOR CASTLE

twelve headings, and each sub-division is prefaced by a short note. The letterpress occupies 200 large quarto pages, and the specimens selected for illustration are veritable *meubles de luxe*, and are reproduced by photo-lithography on 47 well-executed plates, the details sufficiently defined to be of use to the collector for comparison and reference.

1. English and Continental Furniture (with the exception of French) from *circa* 1640-1700.
2. English furniture of the eighteenth century.
3. Furniture of English workmanship produced after the commencement of the nineteenth century.

8. French furniture of the period of Louis XVI.
9. French furniture of the nineteenth century.
10. Reproductions of French furniture of the
11. periods of Louis XV. and Louis XVI., pur-
12. chased for Her Majesty Queen Alexandra's apartments in 1902.

In the introduction to this catalogue, the author has given us a short sketch of the vicissitudes of the furniture of Windsor Castle, since "the careful inventory made in the first year of the reign of Edward VI., 1547," and he adds the rather disappointing statement that "not a single example now exists of the furniture, tapestry panels or

"The Furniture of Windsor Castle"

numerous clocks and other objects recorded therein."

The castle contains no specimens of early Jacobean furniture, very little of the time of Charles I., and naturally, the period of the Commonwealth leaves no particular trace. With the restoration, however, "the empty galleries were practically remade, and certainly refurnished." The styles and fashions of the later Stuart period,

Mr. Laking then makes some observations on the classic revival in the reign of Queen Anne, and later on the work of Chippendale, his contemporaries and successors. Coming to more recent times, it was in the year 1830 that the large sum of £179,300 was spent by King George IV. in renovating the Royal possessions.

Those who are acquainted with the history of the formation of the famous Wallace collection, are



EARLY LOUIS XVI. FRENCH SECRETAIRE

WINDSOR CASTLE

though not largely represented, are shown in their most characteristic forms. Nothing could be more sumptuous or more assertively rich than the silver furniture bearing the monogram and crown of King Charles II., though unfortunately only a table, a mirror, and the torchères remain."

The reign of James II. saw no important change, but "with the accession of William III. new ideas sprang into existence, and English taste came under the influence of the skilled artists and workmen brought from Holland by that monarch. Windsor Castle possesses many important examples of furniture belonging to the time of William and Mary."

aware that the Marquis of Hertford was about this time, say from 1820 to 1840, making considerable purchases of the best furniture, Sèvres porcelain, pictures and bronzes of the previous century's productions of French artists, and as he was the confidential adviser of George IV., the Windsor Castle collection is considerably indebted to his fine taste and judgment in these matters. Owing to the disturbed state of France at this time, a great deal of fine furniture, formerly the property of the French nobility, was thrown on the market and found its way to London, where it was sold for prices which, by the light of recent sale catalogues, seem ridiculously small.

The Connoisseur

One cannot help noticing some errors and inconsistencies in Mr. Laking's comments, which would scarcely have been expected in a work of this kind. For instance, Thomas Sheraton is surely too well-known as a designer of late 18th century furniture to be called "Robert"; and in his appreciation of Chippendale and his contemporaries, while in one sentence we read that "in their rococo manner it must be remembered they but catered for what was in great demand,"—the Chinese, or rather, so-called Chinese, forms—in another sentence on the same page we are told that "Thomas Chippendale, with his followers, did almost as much to raise the standard of British art as the great English painters of his day." Again, on page xvi., he expresses his opinion that "the public had grown tired of the classic restraint of the 17th century, and gladly followed the latest fashion," and yet he has told us that "in the reign of Queen Anne we see what the writer conceives to be the first really English classic revival, as applied to furniture," and then proceeds to speak of the meretricious ornaments of the latter part of the 17th century.

The cabinet described on page 135, and illustrated on plate 37, he has ascribed to the latter part of the reign of Louis XV. This is surely much later, and although the lacquer panels themselves are probably of an earlier make, the lines of the cabinet, the style of the mounts, the mouldings

and details all point to its having been made in the latest manner of Riesener, who died in 1806.

In describing the tapestry as of English, French and Flemish "looming," he has coined a word which is neither necessary nor graceful, but he has rendered a distinct service by being able from documents to shew that the carved and gilt frames of some of these beautiful tapestry suites were the product of an English firm (Morel & Seddon) in 1829.

It is difficult to understand the *raison d'être* of Appendix I., which gives no information, and only contains three very badly executed zincotype illustrations of cabinets, which would have been better omitted, as they are of so inferior a character to the photo-lithograph plates which illustrate the body of the book. Appendix II., which contains the inventory of the wardrobe of Henry VIII., taken from the Harley MS. in the British Museum, is, however, a useful reference of antiquarian interest.

The compilation of the catalogue has been well done, and indicates much careful research into the best authorities on the subject, and the use of information obtained from privileged sources. The price of such a volume, with its forty-seven excellent plates, must be necessarily high, but for those who possess furniture, the value of which can be reckoned in thousands and tens of thousands of pounds, it is a modest sum for so useful a work of reference.



SOFA (ENGLISH WORKMANSHIP, 1829), COVERED WITH BEAUVAIS TAPESTRY OF THE THIRD QUARTER OF THE EIGHTEENTH CENTURY WINDSOR CASTLE

Miscellaneous

Dr. G. C. Williamson's "History of Portrait Miniatures" Reviewed

At the present time, the historic art of miniature painting has attained an importance in the pursuits of the connoisseur and collector which it has certainly lacked at any previous period, and the eagerness with which the initiated seek the highly-prized treasures in this field of discovery has been stimulated to a pitch of enthusiasm by the writings and books which have been published on the subject in recent years. Old miniatures by well-known masters of the art have become a fashion, but like other fashions, it is not always based on knowledge or good taste.

At a period when an art is claiming so much attention alike from the *dilettante* and the professional collector, it seems of the first importance that writers, whose responsibility it is to direct fashion into the channels of good taste, should themselves discover a standard by which they may appeal to and influence all students of that art. This recognition of a standard which should govern all criticism need not necessarily imply an unanimity of opinion when considering the work of an individual artist, but it should mean the attainment of a certain balance of criticism which would add greater value to the work of the critic and most certainly would give an

increased usefulness to it in the eyes of the student. Unfortunately, this is a somewhat Utopian view of criticism, and we find that critics are often led by the fashion they have themselves done so much to create. In this sense it might be epigrammatically said that—fashion is the enemy of good taste.

To build up a sound judgment it is necessary to study an art scientifically and technically, as well as historically—in short, to possess a wide and thorough knowledge of its *raison d'être* in the scheme of artistic thought and development. The chronicling of innumerable facts and details relative to the lives and work of individual artists cannot supply our needs in this respect, in truth it even tends to mystify and mislead.

Herr Albert Jaffé, of Brussels, a collector of some pretensions, attempted a few years back to make an exhaustive list of names of miniaturists, with innumerable illustrations from their works. He claimed that this publication was the most complete illustrated catalogue in existence. But, once launched upon such a task, it was naturally impossible to know when to stop—when to bring a critical censorship to bear upon a painter's work, and exclude a name as unworthy. As a result of this, a



SIR ROBERT HARLEY
BY P. OLIVER WELBECK ABBEY



CHARLES, PRINCE OF WALES, AGED 14
BY P. OLIVER BELVOIR CASTLE

number of names were included that can never be of any interest to the student or collector; at the same time the list failed in its object, inasmuch as the names of miniaturists are legion, and there have also been numbers of painters of genius of all nationalities who have painted miniatures worthy to rank with the work of specialists in the art.

In *The History of Portrait Miniatures*, by Dr. Williamson, we have a book of a different stamp, which is undoubtedly a publication of considerable

nor pains in collecting every available fact which may throw light on the lives and work of the famous painters of small portraits, giving us all the evidence which may tell in favour of or against the attribution of a work. As a result of this research, Dr. Williamson has been able to gain some new evidence to prove points of considerable interest to the collector, and in the case of Alexander Cooper, he has written a new page in the history of the art, which is of value.



ABRAHAM COWLEY
BY S. COOPER WELBECK ABBEY



COL. HY. SYDNEY BY S. COOPER WELBECK ABBEY



SIR E. SPRAGG BY L. CROSSE MONTAGU HOUSE

importance from some points of view. Its *ensemble* appeals at once to our imaginations, and perhaps the æsthetic pleasure we experience in our first impression of its magnificence unconsciously leads us to expect very great things indeed from its perusal. To do justice to the book we must, however, accept the author's evident intention in approaching his subject, and this is frankly to appeal almost exclusively to the wealthy collector rather than to the student. With this main idea in view, the writer has spared neither time



PETITOT BY HIMSELF
EARL OF DARTREY'S COLLECTION

In his review of Holbein's miniatures, and the evidence for or against the authenticity of miniatures attributed to this master, we should be inclined to question the stereotyped opinion that the genuineness of a work can always be decided by a comparison with the supposed painter's finest examples. All artists know that a painter will often fail to attain, in a technical sense, the ideal of his highest achievements, though there will still be retained some of his essential characteristics. In this respect, the doubt the writer

"History of Portrait Miniatures"

throws upon a miniature of Henry VIII. at Montagu House is hardly justified, we think, by his criticism. The strongest evidence, if there is any, to justify a doubt, seems to us to be the comparative lack of design in the manner in which this portrait fits the circle, a point in which it differs, in a degree, from

Cooper portraits at South Kensington, which tend to prove that they are in reality the work of Mrs. Rosse. Here, again, we feel that the display of evidence is not convincing.

As an illustrated catalogue this book is excellent. The references are as complete as it is



NICHOLAS FOUQUET BY PETITOT EARL OF DARTREV'S COLLECTION

every known miniature by this consummate craftsman and painter. It is curious that no mention whatever is made of the delightful oval miniature of Edward VI., when about five years old, in the same collection, although this has been considered by most authorities as an undoubted original.

Dr. Williamson propounds some interesting theories concerning the Edwin Laurence series of

possible to make them, and the compiler has devoted himself with enthusiasm to a very big undertaking. We can refer to an almost exhaustive list of existing masterpieces, and with the use of judgement can form a fairly adequate idea of the comparative worth of a master's work. On the critical side of the subject the author is often decidedly ambiguous, and we fail to grasp the consistency of his remarks—as, for instance, when



HENRIETTA, DUCHESS OF
PORTLAND BY COSWAY
DUKE OF PORTLAND'S
COLLECTION

and attained
to the zen-
ith of its im-
portance."

Later, at the
commence-
ment of
Volume II.,
he appears
to have
changed his
views and
says that
"the great-
est miniature
painter of
the eight-
eenth cen-
tury is not,
in my opin-

ion, the man to whom that place of honour is usually
awarded," and then proceeds to infer that John Smart was
greatly the superior of Richard Cosway.

Dr. Williamson's later opinion is certainly the more
correct, in that the exaggerated importance given to the
popular miniaturist by the ordinary writer on this subject
is only now being fully recognised. At the same time,
we hardly agree that John Smart is the painter to take the
place of the dethroned idol. The author's apparent con-
fusion between ultramarine and Prussian blue, in describ-
ing Cosway's favourite colour, will strike the artist with
some amusement, but this is after all a mere technicality.

As the reader peruses descriptions of details relating
to innumerable examples of miniature portraits, he cannot
but be sensibly impressed by the untiring patience that
must have been devoted to their tabulation. The chapter on
the exhibitors of miniatures at the Royal Academy is perhaps

he tells us, on page
111, that "the art
of miniature paint-
ing previous to the
advent of Cosway
had fallen into dis-
repute, but with
Cosway's appear-
ance it gained a
fresh lease of life

the climax in descriptive cataloguing; and here we
have the great mistake of trying to include some
fact about every mediocre painter who was a some-
time exhibitor at these galleries, and this not-
withstanding that the author confesses, in many
cases, to knowing little or nothing about their
work. Surely there is a serious reason for leav-
ing this crowd of names in the peaceful oblivion
into which time had cast them. Their enumera-
tion only misleads the ordinary reader and

involves the
true issue of
his study;
without ad-
ding any-
thing of ma-
terial value
for those for
whom this
book is ob-
viously com-
piled. Here
and again we
come across
the name of
a miniature
painter
whose work
is worthy to
rank on an
altogether
higher plane.



THE FAMILY OF HALL, THE ARTIST
BY HALL WALLACE COLLECTION



THE PRINCESS LUBOMIRSKI
VARESE COLLECTION

BY COSWAY

"History of Portrait Miniatures"

Such an artist as James Anthony Arlaud is somewhat summarily dismissed without any reference to, or illustration of, his work being given. This miniaturist has done some remarkable work, as his portrait of James II. and others will testify. The date of his birth, by the way, was 1668, not 1688. Is it being too captious to suggest that Joseph Severn might have found a place in this lengthy list of little-known miniaturists?

considerable length to the work of its two most distinguished exponents in the eighteenth century—Jean Honoré Fragonard and Peter Adolphe Hall. The charming qualities of Fragonard's airy and masterly work may be marked in that typical study of a child in the University Galleries at Oxford, which is here reproduced, though this seems to be the only example of his freer style to be seen in this country. Hall's miniatures, which are



THE PRINCE REGENT BY COSWAY HIS MAJESTY'S COLLECTION

In that portion of the volume devoted to foreign miniaturists, most of the principal painters find their allotted space, and many of them are illustrated by interesting examples of their work, though we miss any mention of that great painter Cornelius Janssens, whose oil portraits in little possess so much that is truly big in their rendering. The work of the oil miniaturists holds but a small place in the scheme of this book, and the medium in which they worked is not always clearly defined. The section given to the French school is very complete, and the author refers at some

better known, are no less distinctive in their qualities. Though, strictly speaking, a Swede by birth, he should certainly, we think, be claimed as belonging to the French school of miniaturists, since his art was learned in France, and his greatest reputation was made in Paris, where he became the most fashionable portrait miniaturist of his day, especially amongst the fair sex. Many of his delightful miniatures of ladies may be seen at Hertford House; and in the volume before us we have the additional interest of some portraits of men, one being of Gustavus Adolphus of Sweden,

and another a likeness of the artist ; these are from the national collection at Stockholm. In a selection of miniatures representing this school, there should also have been included an example from the hand of the famous Rosalba Carriera, who, though an Italian, was certainly the most distinguished lady miniaturist of her day practising the art in Paris. It is true that she only resided for about a year in Paris, but her vogue was such that it stimulated considerably the fashion for miniature portraits. A very delightful and piquant little picture of this lady, painted by herself, may be seen in the Welbeck collection.

One is glad to find that a brief chapter is devoted to the mention of American miniaturists, the study of whose work has been almost entirely neglected on this side of the Atlantic. We understand that Miss A. Hollingsworth Wharton's book, *Heirlooms in Miniatures*, is at present almost the only reliable source of information concerning these painters. We believe a very comprehensive history of their art is now in the course of completion, when it will be found that such a painter as Edward Green Malbone takes a very high place indeed.

A word or two may be said on the subject of our own modern school, of which Dr. Williamson, perhaps, like other enthusiasts for the earlier exponents of the art, finds it difficult to form an accurate judgement. In this case, would not a less fervid praise of a single modern painter have struck a truer balance, and at the same time

have upheld the dignity of sound criticism ?

We have mentioned some of the deficiencies which have occurred to us on reading through this history of portrait miniatures, but on the lines on which it has been modelled, it may be considered the most complete of any publication yet produced ; nevertheless it is not a book to read, but one to be referred to.

The chapter on the literature of the subject, with references to other books that have been written, is an extremely valuable and necessary addition, in view of the lack of any attempt in

this work to give an analytical comparison between the various masters, or to show the true inwardness of the development of the art of portraiture in little from the archaicism of the Flemish school to the maturity of the seventeenth century and the subsequent comparative effeminacy of the eighteenth century painters. Neither is there any suggestion of the traditional dependence of the art of the miniaturist upon the nobler and greater arts, reflecting, as its history shows, a considerable measure of their weaknesses and their strength.

The typography of the book leaves nothing to be desired, and our only regret must be in the universal use of collotype as a means of reproduction, which, as we have always maintained, is only really successful when dealing with objects in relief. The wealth of its illustrations, however, alone makes this book a very precious acquisition to all those who love this beautiful and most personal of the arts.



ISABELLA, DUCHESS OF RUTLAND
BY A. PLIMER BELVOIR CASTLE



A LADY BY SMART
WALLACE COLLECTION

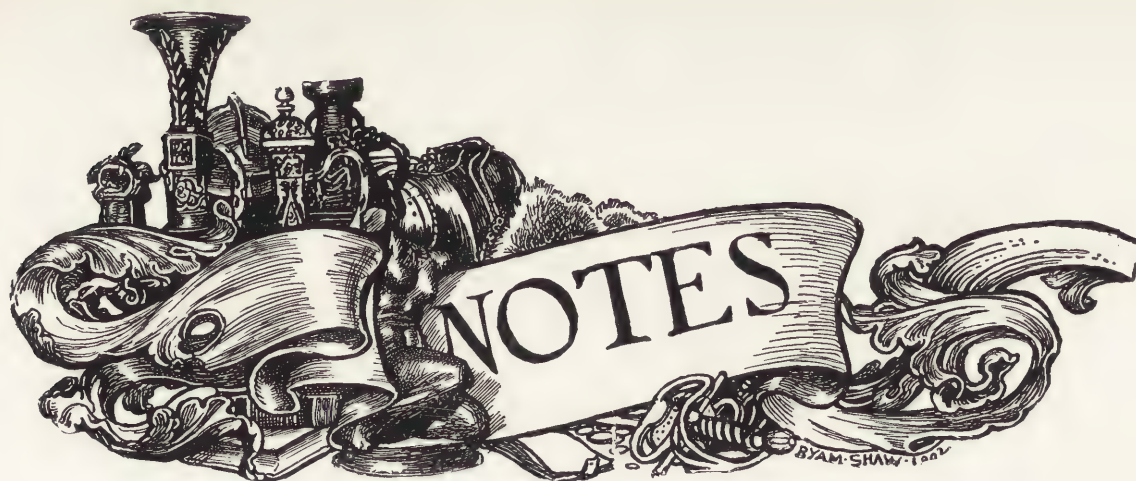


THE KING OF ROME BY ISABEY
WELBECK ABBEY





LONDON, FROM THE TOWER BRIDGE
BY W. L. WYLLIE
FROM "LONDON TO THE NORE"
(A. & C. BLACK, LONDON, W.)



ONE rarely meets with historical relics whose authenticity can be proved beyond question.

**A Jewel of
Queen
Elizabeth**

Yet such is the case with an ornament, the property of Mr. G. E. Lloyd Baker, of Hardwicke Court, Gloucester, which is known to have been presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury. It is an oval pendant, formed of an intaglio on jasper agate set in a thin rim of corded gold, with a loop for suspension, so that it could be worn from the neck by a riband or chain. The gem, which is illustrated here the same size as the original, is convex on both sides, but is engraved one side only. The subject is Venus and Cupid at the forge of Vulcan. The intaglio is of extremely fine quality. It is of Italian cinque-cento work, possibly from an antique design. Its gold mount is in all probability English.

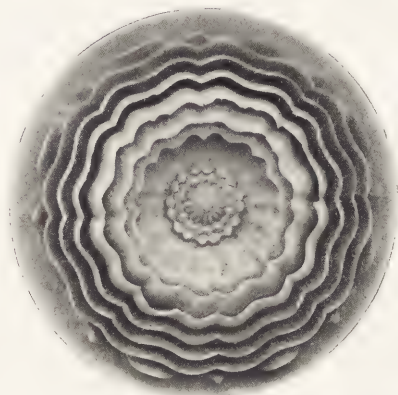


OVAL PENDANT
"THE FORGE OF VULCAN"

workmanship. The open rose upon the lid, with delicately modelled petals, is worked by the lathe alone, and is a masterpiece of skill in turning. On the bottom of the box is also a rose, but less deeply cut. The sides, worked to represent open basket-work, are finished in the most perfect manner.

Within the box is a loose piece of parchment, cut into nine circles. On seven are long explanations of the virtues of the jewel, which was manifestly regarded as endued with certain talismanic or phylacteric properties. These inscriptions, written in French and Latin, in a beautiful hand, are from Pliny, Isidore, and Dioscorides, describing the magic virtues attributed to the agate in ancient times.

On the two remaining circles of parchment are perhaps the most interesting features of the gift—the dedicatory inscriptions which accompany it.



IVORY JEWEL BOX



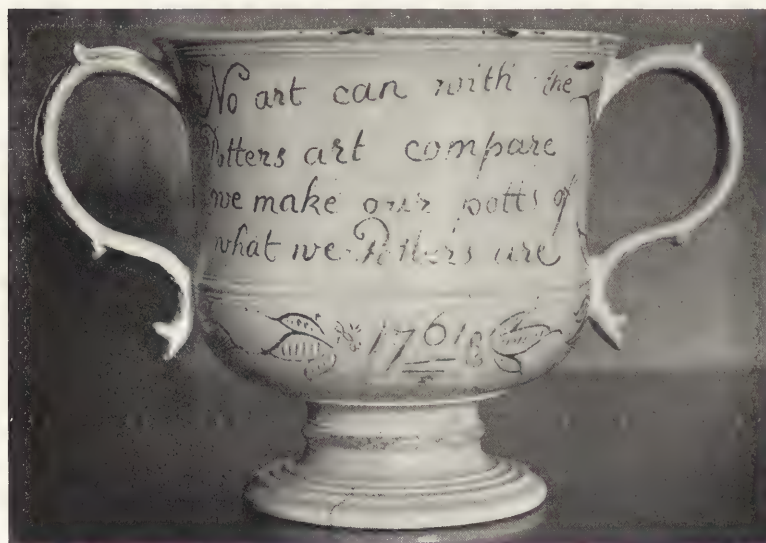
As fine as the jewel itself is the original box in which it was presented by the Primate to Queen Elizabeth. This is of ivory, of very beautiful

In addition to those visible in the accompanying illustration, there is on the other circle a miniature figure of St. George within a garter, with words

The Connoisseur

dedicating the precious gift to the Queen by her servant the Archbishop. The portrait of the Queen, here somewhat indistinctly seen, is delicately painted in blue *grisaille*. Of the inscriptions that surround it, the outer is from Proverbs i. 5. The two inner, a laudatory and flattering motto, refer to the recipient of the jewel with a regret that one whose virtue was only equalled by her beauty could not have more than her allotted span of life.

PIECES of English saltglaze ware, which are both dated and inscribed at the same time, are so extremely rare that the unearthing of an important specimen seems worthy of being recorded in THE CONNOISSEUR. The piece under notice is of the



SALTGLAZE GOBLET

kind known as "scratched blue." As the illustration shows, it is a two-handled goblet or loving-cup, 5 inches high. Round the body, on either side, is a doggerel verse in ordinary handwriting, incised and coloured blue, and below it the date 1761 and slight floral decoration. One of the verses was a favourite one with the old potters, who no doubt thought they were not sufficiently esteemed, and wished to impress on the public the importance and dignity of their art. It runs as follows:—

"No art can with the Potters art compare,
We make our potts (*sic*) of what we Potters are."

The other verse I do not remember ever having come across before on a piece of pottery. It breathes a praiseworthy spirit of resignation on the part of a thirsty workman, the height of whose ambitions would appear to have been "strong

beer," though he was content to put up with the humblest form of liquid in the shape of "water clear," when he could not get anything better. In his mind "starving" arose not from want of food, but want of drink. The verse is:—

"Sometimes strong beer,
Sometimes small beer,
Sometimes water clear,
Let me not be starved here."

There is a goblet of the same pattern illustrated in Hodgkin's *Early English Pottery*, but that bears the common inscription:—

"Remember me
When this you see
Tho' many miles (*sic*)
We distant be."

SINCE communicating the note which appeared in the April number of THE

CONNOISSEUR,

An Unpublished Pontefract Siege-coin on an unpublished siegeshilling, struck at Pontefract, on

behalf of Charles II., I have added to my cabinet another siege-coin, issued from the same place, which is, so far as I am aware, quite unknown and therefore deserving of publication. The coin may be described as follows:—

Shilling. Obverse:—Beneath a crown, which has a jewelled band,

HANC : DE
VS : DEDIT
1648

and around, CAROLVS : II : D : G : MAG : B : ET :
H : REX :

Reverse:—The castle gateway, the central tower of which is surmounted by a flag, having P C on either side; OBS to left, whilst a cannon protrudes from the right hand tower, around is:—

POST : MORTEM : PATRIS : PRO : FILIO, m m,
an inverted pistol.

This piece, from the occurrence of a mint-mark upon the reverse, is in this respect somewhat similar to the coin previously noted in these pages, and is, like it, unique.

It would appear, from its reading CAROLVS on the obverse, that this coin is an example of the second issue of Charles II., struck at Pontefract, and in the light of this discovery, we must now

Notes



PONTEFRAC T SIEGE-COIN

regard the coin illustrated in the April number as belonging to the third issue.

This coin is octagonal in shape and weighs 79 grains, and it will be noted that the King's French title is omitted from the obverse.

THE two pictures which appear with this note illustrate a pair of miniatures of early date, which have recently been discovered in the North of England. These two portraits, which are encased within a single gold frame of about 1630, not improbably represent mother and son, though, up to the present time, the writer of this note has failed to name them, notwithstanding the fact that the presentment of the man seems strangely familiar: perchance some reader of these lines may be more successful in assigning them to their proper place.

The lady, who is dressed in the characteristic costume of the period of Elizabeth, wears both in her brown hair and around her neck, a rope of pearls, with pyramidal pendants. Her brooch is formed of emeralds, whilst her earrings are of pearls, with emerald drops. The background is of bright ultramarine, semée of golden flaming stars, whilst the signature of the artist, a Lombardic S appears in the field, to the left of the figure.

The man, probably the son of the preceding lady, is of considerably later date, about 1620. His hair, which is of chestnut brown, is delicately treated, and the whole face is full of expression, with an appearance of gentle reverie; he wears an exquisite lace collar, armour richly damascened with gold, and also an elegant crimson sash.

In describing the portrait of the lady, we mentioned the occurrence of a Lombardic S, which

gives us a clue to the name of the artist who executed this piece. It would appear that this is the initial letter of the celebrated miniaturist, John Shute, who flourished about this time. Little is now known concerning the life and work of this painter, and so far as I am aware, no painting can now with certainty be attributed to this master, with the possible exception of the miniature at present under discussion. In the free use of gold in the decoration of the field, the flatness of the face, the absence of shadow effect and the lack of expression, we are very forcibly reminded of the work of the monastic illuminators.

Some details of the life of John Shute may prove of interest. He appears to have flourished about 1550-1570, being both an architect and a painter in miniature, and upon the former subject he wrote a work entitled *The First and Chief Grounds of Architecture*, which he published in 1563, dedicating it to Queen Elizabeth. In the preface of this work he describes himself as being a "painter and architect," and states that he had been in the employment of John Dudley, Duke of Northumberland, who sent him, in 1550, to Italy, where he studied architecture and the allied sciences. He was born at Col-lumpton, Devon.

It is stated by Heydock in his translation of Lomazzo's *Art of Painting* that "limming was much used in former times in church-books, as also in drawing by the life in small models, and of late years, by some of our countrymen as Shoote."

It will therefore be apparent from the above extract that his works were much esteemed by his contemporaries.

The artist who executed the second portrait was



TWO EARLY MINIATURES

of the school of Oliver, if indeed this picture is not from the brush of Peter Oliver himself, who was at this time, 1620, practising the miniaturist's art, upon the decease of his father. Peter Oliver, who was born in 1594, and died at Isleworth in 1647, was much employed by Charles I. to copy in miniature the pictures in the Royal collection. He painted in addition the nobility and members of the Courts of James I. and Charles I. A large find of this artist's works occurred at a county house in Wales in the middle of the 18th century.

Peter Oliver sometimes signs himself P. Olivier, at least this is the case on a picture dated 1628, and this fact would seem to point to a French ancestry. One interesting feature of the miniatures under consideration is the fact that they are executed upon contemporary playing cards—that of the lady being painted upon the Queen of Hearts! a possible allusion to the lady's charms; that of the man occurring upon the Two of Clubs. Between the two pictures are other playing cards, which act as packing.

It has been suggested that the two miniatures described above may represent respectively, Anne of Denmark, Queen of James I., and her son Henry, Prince of Wales, whose early death in 1612, at the age of nineteen, probably changed the destinies of England.

THE Hepplewhite chair we illustrate is particularly interesting to those who are lovers of the work of the eighteenth century cabinet makers, not only because it is a beautiful example of their work, but far more on account of the curious alternative design for the legs and seat.

Probably it was made under Hepplewhite's own supervision, in order that he might decide by demonstration which form of leg best suited the design of the chair back.

It will be noticed that with the more elaborately carved leg he gives a curved sweep to the front of the seat, with a patera in the centre, but with the straight-fluted leg he substitutes a simpler design, ornamented only with slight carving.

Nothing could show more clearly how seriously the artist cabinet-maker of the period undertook his work, deciding only by actual experiment how to produce the most decorative effect. No amount of labour was considered in vain when the sole aim was to produce a piece of work that would establish

a decorative and artistic claim, and there is no doubt that it is to this feeling and influence that the just reputation of the "great period" of English furniture is due.



HEPPLEWHITE CHAIR
IN THE POSSESSION OF E. L. DIGHTON, ESQ.

THE print "Les courses du Matin" or "La Porte d'un Riche" is one of a set designed to show, as was announced, *les Mœurs et* *Ridicules du Jour*. These were published in *Ventose an XIII*. (1805).

It is to be found printed both in black and in colours. In the most important of this particular series no less than thirty-seven persons are to be seen, almost every one of whom is intent upon getting something out of the rich man, at whose door the crowd is to be seen. Though Debucourt did his best work before the Revolution, this print, especially when coloured, is one not to be passed over when met with, as besides its great interest as showing the costumes of the day, it is by no means devoid of artistic merit.



*Dessiné et Gravé P.L. D.C. et
Déposé à la Bibliothèque Nationale.*

LES COURSES DU MATIN,
ou
LA PORTE D'UN RICHE

Ventose an 13 (1805)



CRYSTAL VESSEL, IN THE MUNICH TREASURY

IN a note on the "Gabbitas" biberon, admirably illustrated in the September number of *THE CONNOISSEUR*, *The "Gabbitas"* I observe with great satisfaction an admission as to the possibility of the German origin of the work—an attribution, I venture to say, which would have been entirely discountenanced not many years ago. One welcomes this admission as a distinct sign that after centuries of neglect, tardy justice is at length beginning to be paid to the great German goldsmiths of the second half of the sixteenth century—the craftsmen of Nuremberg, Augsburg, Munich, Prague and Vienna—who, in spite of the fame they enjoyed during their lifetime, have been subsequently overlooked, while their productions have long been erroneously ascribed to Italians. A comparison of the biberon with other objects of the same class from the hands of German craftsmen in the Treasury at Munich, and particularly in the Imperial collections at Vienna, reveals a very striking similarity. For this and other reasons I am convinced that the work, certainly as far as the gold and enamels upon it are concerned, should

never have been described as Italian. As compensation for the unjust neglect into which they have been permitted to fall, I feel sure that full recognition of their merits will eventually be given to those highly-skilled German goldsmiths, who, during the latter part of the sixteenth century, supplied the wealthy merchant-princes of South Germany with large numbers of similar jewelled and enamelled articles.

THE three items here illustrated are all interesting from the fact that they were at one time *Royal Relics* in the possession of *Royalty*. The gold ring is composed of miniatures of King Charles II. and Queen Henrietta, mounted with diamonds, and



CRYSTAL CUP, VIENNA IMPERIAL MUSEUM

Notes

is called the "Tattersal" ring, owing to the fact that it was given by King Charles II. to Captain Nicholas Tattersal for taking him across to France from Shoreham on October 15th, 1651. It is now an heirloom in the possession of the Rev. Sir George C. Shiffner, Bart., of Coombe, near Lewes, who is a descendant of Captain Tattersal. A pension of £100 was also given with the ring, which was continued to his descendants; Sir John Bridger, great-grandfather of the present baronet, being the last recipient.



TATTERSAL'S RING

The jug and basin is of Oriental china, and was used by King George IV. on one of his visits to Coombe.

The two crystal goblets illustrated were given by the Empress Catherine of Russia to a lady of her Court, who was an ancestress of the Shiffner family. They are engraved with the portrait of the Empress and the Russian arms, ornaments with gold and black.



CRYSTAL GOBLET, PRESENTED BY CATHERINE OF RUSSIA



JUG AND BASIN, USED BY KING GEORGE IV.

AN important Japanese *kakemono*, representing the Death of Buddha, painted on silk, hangs in Taunton Castle Museum. It is large in size, fine in execution, rich in its variety of colouring, in excellent preservation, and an exquisite example of Japanese art on the flat. It was collected by the late Mr. William E. Surtees. The original, of which we give an illustration about one-thirteenth scale linear, measures 5 ft. 1 in. by 4 ft. 9 in. The colours employed are numerous, and many very brilliant, but the effect of the whole is not one of gaudiness. Buddha is represented as extended under the saras trees, plunged in the rest of eternal unconsciousness. His disciples, who surround him, regard him with a mixed expression of regret and admiration. The poor and oppressed bewail the charitable friend. The whole creation, even animals, were disturbed by seeing him who always respected life in all the various forms which it assumes in nature, reduced to the state



THE DEATH OF BUDDHA TAUNTON CASTLE MUSEUM

of a corpse. The spirits of Earth, of Water, and Air approach him with respect, followed by the denizens of their dominions, fishes, birds, insects, reptiles, and quadrupeds of all sorts.

THIS very elegant specimen of mediæval iron-work is a fine example of the skill and labour expended on such ordinary objects as lock-plates, and the amount of detail in a comparatively coarse material which could be crowded into a very small space. The whole plate only measures about 10 by 14 ins., whilst the escutcheon, into which the bulk of the work is compressed, is not half that area. The plate itself is bordered on each side with gothic crocketed pinnacles, and was fixed by the screw holes, which can be seen, to the front of the chest. The escutcheon, which was secured to the chest lid by the hinged strap, was somewhat complex; the centre part, bearing a small snake, when lifted up disclosed the key-hole, which was surrounded by two winged dragons with interlacing tails.

**German Chest
Lock-Plate**

From the absence of all renaissance detail, the work may be ascribed to the earlier half of the fifteenth century, and is undoubtedly of German origin.

The Old Chamber Organ originally stood in the Minstrels' Gallery, which occupied a place at the southern end of the hall, but was demolished soon after the beginning of the nineteenth century. This organ

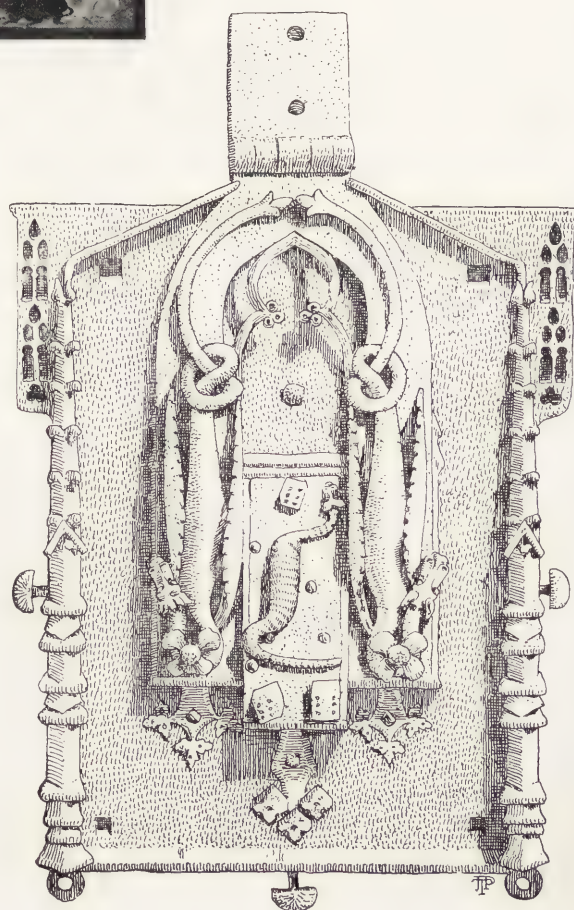


PLATE AND ESCUTCHEON OF A GERMAN CHEST LOCK

Notes



OLD CHAMBER ORGAN

is reputed to have been built by one of Cardinal Wolsey's monks.

The Rocking-horse was once the property of King



CARDINAL WOLSEY'S CHAIR

Charles I., who spent some of his childhood at Theobalds.

The Curious Chair with twisted staves is said to have been acquired by Cardinal Wolsey, who is supposed to have built the great house.



THE ROCKING-HORSE OF KING CHARLES I.

M. A. J. WAUTERS, the eminent director of the Brussels Museum of Ancient Art, has discovered that a picture sold at a public sale as from the brush of Nicholas Maes, and bought by the Museum for the sum of £780, is in reality a portrait by Vermeer of Delft. It was bought in Paris five years ago, and since then has remained catalogued among the works of unknown painters. The reason which M. Wauters advances for his belief are not disputed for a moment. The picture is a great addition to the Brussels collection, as the examples of Vermeer's works are very rare. Nine museums only can now claim paintings by this artist, these being London, Dresden, Berlin, Frankfurt, Amsterdam, The Hague, Brunswick, Budapest, and the Louvre. In all about twenty of his works are known, private collectors such as Prince Czernin, in Vienna, Six in Amsterdam, Joseph in London, Kann in Paris, Destombes at The Hague, and the Duc d'Arenburg in Brussels, making up the number. The new discovery at Brussels has a special interest in that the artist only painted three or four portraits, this being one of a man seated and wearing a large felt hat.

Another portrait that has also just been added to the collection of old masters is one by Simon de Vos, the Brussels gallery up to now lacking a work by this Antwerp painter, whose pictures are also extremely rare. A picture, "The Fire," by Aert van der Neer, and the "Sermon," by Berckheyde, are also new acquisitions.

To do full justice to the glorious glow of Rembrandt's paint in a typographic reproduction is about the most difficult problem of colour block-making and printing, and in judging Mr. Menpes's attempt it would be unfair to compare the results shown by him in this book with the original paintings chosen as models for his plates. They should rather be compared with other reproductions done by similar, if less perfected, processes; and it will be found that Mr. Menpes scores heavily.

Unfortunately the worst things in the whole book are from two pictures at our National Gallery, while the thirteen plates from the Hermitage Rembrandts have a depth and richness hitherto unattained by mechanical processes.

The National Gallery originals are accessible to everybody, and the poor quality of these two plates is apt to make one look with unfair suspicion upon the rest of the illustrations. Of Mr. Lewis Hind's essay on the Life and Work of Rembrandt, which accompanies the colour plates, it would be difficult to speak with exaggerated praise. Would that more critics were to adopt his methods. Art monographs would then be as interesting and readable as novels, and would be of real educational value. As it is, the letterpress is only too often regarded as an unnecessary accessory to a pretty picture book.

THE nineteenth volume of Mr. J. H. Slater's useful annual *Book Prices Current* makes a carefully edited record of a remarkable season. One important alteration is noticeable. To facilitate reference the General and Subject Indexes have been placed in one alphabet instead of in different parts of the book. From October, 1904, to July, 1905, just 50 book sales took place, the total number of lots being 42,447, for which a total of £121,327 was obtained. Of these items Mr. Slater records about 5,500.

THIS is a day of compilation rather than of research, and Mr. F. S. Robinson's volume—the latest addition to the curiously termed *Connoisseur's Library*—is, perhaps, the most compendious of recent works of this nature devoted to the subject of furniture. It contains a full statement of known facts, arranged upon a plan by no means easy to follow, and involving—especially in the account of the eighteenth century—not a little overlapping; so that we fear the collector will find some difficulty in extracting the precise information necessary to him for the identification of his possessions, even with the assistance of the excellent index. Mr. Robinson is, however, entitled to the credit of having satisfactorily digested the many recent additions to the literature of his subject, with, it should be said, perfectly fair acknowledgment of the sources of his information. And in this way he undoubtedly has succeeded in giving to the public a useful book of reference. He has deliberately abstained from reproducing designs, a matter wherein we venture to disagree with his judgement; for nothing is more interesting or valuable than to trace the modifications imposed on a pattern by the material selected for the realisation thereof. We do not think it ought to have been impossible to throw more light upon the difficult period embraced by the first half of the eighteenth century. There are sources of information hitherto comparatively unexplored, which only require patient and scientific research for their elucidation, as witnessed by recent results obtained by those writers who, in the pages of this magazine and elsewhere, have specialised in the class of furniture to which the name of *Chippendale* is generally applied. Mr. Robinson gives a good series of illustrations, very well reproduced; but we cannot agree with the dates attributed to some of the specimens. Plate xxv., for instance, certainly belongs to the very end of the sixteenth century rather than to its first half; and, in other instances, the period is too early. Some of the pieces illustrated are of doubtful authenticity. The "Court Cupboard, oak inlaid, 1603" (plate xxxviii.), is, we believe, admittedly spurious, and has, for some years, been so described. The reference to the so-called "Boyle Air-pump" is equally unfortunate. No one with expert knowledge of furniture should ever have entertained the idea that it could date from 1660, and Mr. Robinson's conclusions based on that assumption are, of course, inadmissible.

English Furniture.
By Frederick S. Robinson.
(Methuen & Co.)

Rembrandt
By Mortimer Menpes
(A. & C. Black,
12s. 6d. net.)

Notes

There is to be held in Shrewsbury during May an exhibition of Shropshire Art, Crafts and Industries. The objects for exhibition will include drawings and paintings in oils, water-colour and black and white; wood-carvings, pottery, glass, metal-work and needlework. A strict rule of the exhibition is that with the exception of the wrought-ironwork section all exhibits must be confined to the county of Salop, and must be the work of living artists. Entry forms can be obtained from the Hon. Secretary, Coneybury, Cleobury Mortimer, Shropshire.

So little encouragement is now given to artistic lithography, in spite of the determined effort of some years ago to bring about a substantial revival of this charming method, that we are glad to call special attention to a series of eight prints executed by Mr. Claude Shepperson, as illustrations to "Up Along and Down Along," a small collection of poems by Mr. Eden Philpotts. Mr. Shepperson succeeds best in his figure subjects, which are both admirably composed and put on the stone. His technique is excellent, and the book—of which 500 copies only are printed—is eminently one for collectors. It is published by Messrs. Methuen & Co.

FEW modern craftsmen are better aware of the limitations of their medium than Mr. Philip Pimlott, who takes a prominent position among the etchers of the day. In a portfolio of 6 original etchings, which he is publishing at the price of 2 gns. net, from Larbert, Harcourt Road, Brockley, in an edition strictly limited to 100 copies, he shows not only his keen appreciation of the beauty of the fine etched line, but also an unusual sense of pictorial arrangement. Nothing could be happier in its way than the *Winter Landscape*, a simple but most effective composition of a river bank with overhanging leafless trees, or the *Boats on the Beach*, with its feeling of spaciousness and atmosphere.

THE second portfolio of the Arundel Club constitutes another exceedingly valuable record of some of those priceless art treasures scattered among the private collections of this country, and difficult or impossible of access to the student. The club was founded in 1904 by Sir Martin Conway and others for the publication of such works of art, and the establishment of this permanent record is the more desirable, since there is a continuous drifting of valuable works of art to America and Germany, where more generous sums are spent in the acquisition of fine work. Membership of the club is open to anyone on payment of an annual subscription of a guinea. So far 300 members have been enlisted. The first portfolio is out of print, but will be re-issued for the benefit of the new subscribers when the club has increased its membership.

The new portfolio is full of engrossing interest, containing as it does not only some little known pictures of

masters like Quentin Matsys, Palma Vecchio, Cima, Lorenzo Lotto, Giorgione, Watteau and Reynolds, but characteristic examples of the Spaniard Valdes Leal and the almost unknown Spanish painter Bartolomé Vermejo. But the most interesting reproductions in this part are from the five panels of that extraordinary "Stream of Life" series, in the possession of Mr. H. Dent Brocklehurst. The plates are executed in magnificent style by Messrs. Waddington.

Elizabethan Cup

DEAR SIR,—The Elizabethan cup illustrated on p. 271 of the December CONNOISSEUR is not absolutely unique, as there is a fellow, unfortunately without the cover, at Charlton Mackrell in Somersetshire. It is silver-gilt, 5½ in. high, and has the London silver marks and the date letter for 1570-1. The maker's mark is almost illegible, but it is certainly not that of the maker of the Llanbadrig cup. The two cups are exactly similar in all details of pattern and ornamentation, even to being silver-gilt. The Somersetshire example was presented to the parish in 1822, and its possessor is quite unknown.

I remain,

Yours sincerely,

THE EDITOR, "CONNOISSEUR." E. H. BATES.

For a full account of the Charlton Mackrell plate, see *Somerset Archaeological and Natural History Society's Proceedings*, vol. xlv., ii., 130. I made a pencil drawing when I saw it, so am quite certain.

Books Received

- J. M. W. Turner*, by W. L. Wyllie, A.R.A., 7s. 6d. net; *The Royal Academy Exhibitors, 1769 to 1904*, by Algernon Graves, F.S.A., 42s. net. (G. Bell & Sons.)
- Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, by W. Holman Hunt. (Macmillan & Co., Ltd.) 42s. net.
- London, Vanished and Vanishing*, by Philip Norman, 20s. net; *India*, by Mortimer Menpes and Flora A. Steel, 20s. net. (A. & C. Black.)
- Collector's Annual for 1905*, by Geo. E. East. (Elliot Stock.) 7s. 6d. net.
- Beardsley*, by Arthur Symons. (J. M. Dent & Co.) 6s. net.
- Social Caricature in the 18th Century*, by Geo. Paston. (Methuen & Co.) 52s. 6d. net.
- Statistics of Public Education in England and Wales, 1903-5*. 2s. net.
- Lowestoft China*, by W. W. R. Spelman. (Jarrold & Sons.) 3 gns. net.
- The Spirit of the Age: The Work of Frank Brangwyn, A.R.A.*, by W. Shaw Sparrow. (Hodder & Stoughton.) 10s. 6d. net.
- The Literary Year Book, 1906*. (G. Routledge & Sons.)
- Italian Villas and their Gardens*, by Edith Wharton. (John Lane.) 21s. net.
- Biographic Clinics*, Vol. III., by Geo. M. Gould, M.D. (Rebman, Ltd.) 5s. net.

Forthcoming Books

THE Norwich School of Painting, though one of the most famous of all English schools, has up to the present had no work devoted to it of sufficient importance to do it justice. This void in art history is now to be filled by a sumptuous volume entitled *The Norwich School of Painting*, which is to be issued by Messrs. Jarrold & Sons, Norwich. With 800 pages of text, 20 photogravure plates and 180 illustrations, it gives the origin and history of the Norwich exhibitions, full lives of the thirty-three painters from Old Crome to A. W. Walker, complete lists of their exhibits in Norwich and London, describing their hands and some hundreds of their works. In fact, it should prove a work of special value to the connoisseur and the collector. Of the edition, which is strictly limited to 500 copies, 100 copies will be handsomely bound in morocco, with 20 photogravure first prints on India paper and a duplicate set of India prints for framing. The remainder of the edition will be bound in buckram.

THE next volume in Messrs. A. & C. Black's admirable series of colour books has Wessex for its subject, with 75 full-page coloured plates by Walter Tyndale, described by Clive Holland. The volume aims at presenting a series of pictures in print rather than at being an exhaustive work of a historical nature. The endeavour has been to present Wessex and its people, its story and romance, attractively for the general reader, and remain so far as possible in touch with the pictorial rendering of the beauties of its scenery, architecture, and life. The difficulty of author and artist alike has been selection and condensation of the wealth of material, both literary and pictorial, which claimed attention.

For the purposes of the book the Wessex, as defined by the general *locale* of Mr. Hardy's Novels, Poems, and Tales, has been followed with a reasonable amount of exactitude. That it embraces a somewhat larger area than is frequently supposed will be soon gathered both from the pictures and letterpress.

MUCH interest is felt in a volume shortly to be issued by Mr. Murray, being the *Life and Letters of Thomas Masterman Hardy, Captain of the "Victory," with some account of his comrades, Henry Digby (Captain of the "Africa"), and Charles Bullen (Captain of the "Britannia")*, by A. M. Broadley and R. G. Bartelot, M.A. The work originated in the recent discovery of some hundreds of unknown and unpublished letters, throwing fresh light not only on the life of Hardy, but on the career of Lord Nelson and the actions of his associates and contemporaries. The work is likely to prove a valuable addition to Nelson literature, as Sir Thomas Hardy contrived to keep on good terms with both Lord Nelson and his wife, although he had no sympathy with Lady Hamilton after her arrival in England. Up to the present it has always been supposed that Sir Thomas Hardy destroyed his correspondence owing to a dislike to posthumous publicity.

MESSRS. MACMILLAN announce for immediate publication *The History of American Painting*, by Samuel Isham, with over 130 illustrations, which is the initial volume of a series of works forming a History of American Art. The whole series is under the editorship of Mr. J. C. Van Dyke, and subsequent volumes will treat of Sculpture, Architecture, Engraving, Etching, and American Illustration.

AMONG the works announced for early publication by Messrs. Methuen is a new volume in the "Little Books on Art" series treating of *Christian Art*, by Mrs. H. Jenner; *The Guilds of Florence*, by Mr. Edgcumbe Staley; and a new volume in the *Antiquary Books on English Seals*.

THE life and works of that great artist, Giovanni Antonio Bazzi, commonly known as "Sodoma," forms the subject of a volume from the pen of Mr. R. H. Hobart Cust, shortly to be issued by Mr. Murray. It will be embellished with numerous illustrations in photogravure and half-tone.





CHRIST CHURCH—PECKWATER QUADRANGLE
BY JOHN FULLEYLOVE, R.I.
FROM "OXFORD"
(A. & C. BLACK, LONDON, W.)



Two very interesting sales will mark the December of 1905 as one of unusual importance, in spite of the fact



that neither of these dispersals can rank as a great event. A sale—the Henry Irving, for instance—may be in the highest degree sensational without showing much in the way of big results. The first sale of the month (December 2nd) comprised modern pictures and water-colour drawings the property of the late Mr. Charles Wallis, of Westholme, Edgbaston, Birmingham; of Mr. A. J. Schwabe, and from other sources. Mr. Wallis's collection included a few good drawings, e.g., T. Collier, *A View of Scarsfell from Birker Moor, Cumberland*, 12 in. by 20 in., 34 gns.; and two by Henry Moore—*Rough Weather in the Mediterranean*, 14 in. by 21 in., 1875, 75 gns., and *A Sunny Afternoon in the Solent*, 13½ in. by 22 in., 1873, 70 gns.; a picture by the same, *A Break in the Clouds*, 16 in. by 25½ in., 1875, 42 gns.; and one by Alfred East, *October Glow near Yardley Woods*, 39 in. by 59 in., 1889, 90 gns. Mr. Schwabe's pictures included a set of four by S. Alken—*Newmarket: Training*; *Ipswich: Weighing*; *Ascot Heath: Preparing to Start*; and *Epsom: Running*, on panel, 8 in. by 25 in., 115 gns.; Rosa Bonheur, *Two Sheep in a Landscape*, 11 in. by 15 in., from the artist's sale, 1900, 38 gns.; Benjamin Constant, *Salome*, 48 in. by 31 in., 110 gns.; and E. Fichel, *Dice Players*, on panel, 12 in. by 16 in., 1880, 88 gns. The pictures from various sources included:—L. B. Hurt, *Sunshine after Rain, Buchael Etive, Glencoe*, 29½ in. by 47 in., 1888, 65 gns.; J. W. Godward, *Venus at the Bath*, 68 in. by 24 in., exhibited at the Royal Academy, 1901, 170 gns.; J. H. Weissenbruch, *A Landscape with Cattle near a Windmill*, 12 in. by 10 in., 86 gns.; J. B. C. Corot, *A Wood Scene*,

with figures, 18 in. by 14 in., 78 gns.; two by H. Fantin-Latour, each dated 1880—*Roses in a Vase*, 16½ in. by 14½ in., 92 gns., and *Daffodils in a glass vase*, 15 in. by 12 in., 75 gns.; P. Billett, *A Fisher Girl*, 49 in. by 37 in., 70 gns.; and G. Stubbs, *Two Gentlemen going out Shooting*, 24 in. by 32½ in., 100 gns. The sale on the following Monday (December 4th) comprised the small collection of the late Miss Bradley, of Copthorne, Eastbourne, among which were two drawings by C. Fielding—*Loch Awe*, 9½ in. by 13 in., 66 gns., and *A Storm at Sea with a Wreck*, 12 in. by 19 in., 1838, 58 gns.; one by T. S. Cooper, *Five Cows in a Stream*, 15½ in. by 20 in., 1851, 81 gns.; several by J. Holland, including *The Market Place, Verona*, 23½ ins. by 19½ ins., 62 gns.; one by W. J. Muller, *Wick Church*, 14½ in. by 21½ in., 52 gns.; and a pastel by J. M. W. Turner, *Washbourne*, 11 in. by 15½ in., from the Farnley Hall collection and the G. R. Burnett sale of 1875, 95 gns. Mrs. E. Lambert's property included a drawing by T. S. Cooper, *A Cow and a Group of Sheep near a Pool*, 10½ in. by 17 in., 1862, 62 gns.

The first of the two important sales of the month (December 9th) comprised pictures by old masters and works of the Early English School, the property of Mr. H. J. A. Eyre, of Shaw House, Newbury; the pictures and drawings of the late Mr. Willett L. Adye, and other properties. The Eyre pictures possess a literary interest, from the fact that they include the family portraits of the Andrews family, of which James Pettit Andrews, a well-known author in his day, was one of the most distinguished members. His career is told at length in the "Dictionary of National Biography." One of the most interesting facts in connection with the sale relates to the hitherto untraced portrait by Sir Joshua Reynolds of Anne, daughter of the Rev. Thomas Penrose, rector of Newbury, wife of the above-named J. P. Andrews. She sat to Reynolds in 1760, about the time of her marriage, and died on September 15th, 1785. The portrait, which was lot 22 in the sale, shows her in dark dress, with red bodice and white lace frill around

her neck, canvas 25 in. by 20 in., and it realised 200 gns. The companion portrait by the same artist of her husband, J. P. Andrews, was purchased at the house by a member of the Eyre family. It was so dilapidated, with three holes through the canvas, that it was not considered worth bringing to London. The big price of the sale, however, was paid for an example of P. De Koning, *An extensive view over a landscape*, with church and figures in the foreground and river winding away in the distance, 51 in. by 66 in.; this realised 2,100 gns., by far the highest price ever paid in this country for a work of this master at auction. The four Venetian views by A. Canaletto, all 24 in. by 31 in., were:—*View looking down the Grand Canal*, with the Dogana and the Church of Santa Maria della Salute, 135 gns.; *The Piazza of St. Mark's*, with processions and numerous figures, 50 gns.; *The Rialto*, with the fish-market, boats and figures, 75 gns.; and *A View looking up the Grand Canal*, with the Church of the Santa Maria della Salute on the left, 80 gns. There were also the following:—A. Ramsay, *Portrait of Mrs. Elizabeth Eyre, of Landford, Wilts.*, in white dress with blue scarf, in an oval, 30 in. by 25 in., 52 gns.; G. Romney, a sketch of a head, said to be of Lady Hamilton, but obviously a version of the picture engraved under the title of *Euphrosyne*, oval, 23 in. by 19½ in., 105 gns.; a pair by S. Scott, *Old London Bridge with St. Paul's and the Tower and Westminster from the River*, 31 in. by 48 in., 250 gns.; and J. Wills, *The Andrews Family*, a group of five people on a terrace, 43 in. by 57 in., 1749, 55 gns. The Eyre collection of 31 lots realised £3,594 4s.

The Adye pictures were remarkable rather for what they did *not* include, inasmuch as three beautiful Romneys which one time formed part of the collection were represented only by copies, done some twenty years or so ago, and even these copies realised nearly as much as Romney received on the originals. The most important lot was a portrait of *Ralph Willett*, the famous book collector, catalogued as by an unknown artist (lot 137) but undoubtedly the portrait painted by Romney in 1782; he is in a red coat with powdered hair, canvas 29 in. by 24 in., and this realised 250 gns. The Romney portrait of "*J. W. Willett, Esq.*" (lot 151), in brown coat and white stock, powdered hair, 30 in. by 25 in., would be more correctly described as of John Willett Adye, as he did not succeed to the estates of the above-mentioned Ralph Willett until some years after he sat to Romney; he adopted the surname of Willett in 1795. The portrait realised 125 gns. A pastel and gouache portrait by D. Gardner of *Mrs. Willett* in yellow and white dress reclining upon a sofa, oval 23½ in. by 28 in. realised 65 gns.; and the 24 pictures in this property brought a total of £987 10s. Among the miscellaneous properties there were: T. Gainsborough, *A View on the Orwell*, with barges, a peasant driving animals on a road in the foreground, 25 in. by 42 in., formerly the property of the Rev. R. Longe, and mentioned in Fulcher's "*Life of Gainsborough*," page 238, 420 gns.; J. F. Van Douven, *A Violinist at a Window*, on copper, 12 in. by 9 in., 72 gns.; F. Hals, *Portrait of a Gentleman*, in dark cloak and hat, white linen collar, on

panel, 13½ in. by 11 in., 280 gns.; and A. Van der Neer, *A River Scene*, with buildings, boats and figures, sunset, on panel, 12 in. by 15 in., 180 gns.

The late Sir Henry Irving's collection of ancient and modern pictures, water-colour drawings and theatrical portraits, arranged in 158 lots, produced a total of £10,201 19s. 6d., on Dec. 16th, and formed one of the most interesting sales held within recent years at Christie's. Two pictures alone contributed almost two-thirds of the total of the day. J. S. Sargent's portrait of *Miss Ellen Terry as Lady Macbeth*, 87 in. by 45 in., realised 1,200 gns.; and Whistler's whole length portrait of *Sir Henry Irving as Philip of Spain*, in black hat with white feathers, black doublet and hose, and short black cloak, 81 in. by 41 in., brought 4,800 gns., and was purchased for an American collector. Beyond these two "records," the prices paid for the other pictures were for the most part very small, but a few may be here mentioned: a drawing by Walter Crane, *The Apotheosis of Italian Art*, 24 in. by 30 in., 1885-6, 82 gns. Four theatrical subjects by L. Alma Tadema, designs for scenes in "*Coriolanus*," each about 15 in. by 19 in., *A Street in Rome*, 270 gns.; *Antium*, 155 gns.; *The Interior of a Palace*, 280 gns.; and *A Street in Rome: moonlight*, 250 gns. Sir E. Burne-Jones, a series of 22 designs of armour and costumes for the play "*King Arthur*," 54 gns.; G. Clint, *Head of Edmund Kean as Sir Giles Overreach*, a study for the head in the large picture in the Garrick Club, 30 in. by 25 in., 55 gns.; N. Dance, portrait of *David Garrick*, 1774, presented to John Taylor, 30 in. by 25 in., 80 gns.; Louise Jopling, portrait of *Miss Ellen Terry as Portia*, 54 in. by 38 in., 65 gns.; Sir M. A. Shee, portrait of *John Fawcett*, half figure, life size, in black coat and hat, 30 in. by 25 in., 110 gns.; and J. Zoffany, portrait of *David Garrick*, three-quarter face to the right, looking up and resting his arms, crossed, upon a table, in brown cloth coat and brass buttons, crimson vest with gold lacings, 30 in. by 25 in., 420 gns. One of the "bargains" of the sale was lot 106, catalogued as a "*Portrait of a Gentleman seated in an arm chair*," 17 in. by 14 in.; this was Daniel Maclise's well-known engraved portrait of *J. Baldwin Buckstone*, the famous actor-manager: the portrait was recognised by Mr. John Lane, the well-known publisher, an intimate friend of Buckstone, and he purchased it for the small sum of five and a half guineas.

THE sale of the effects of the late Sir Henry Irving, which occupied Christie's rooms for five days during

December, dwarfed all other sales held during the month, both as regards importance and interest. Though apart from the pictures, the late actor's effects contained little of much intrinsic value, so keen was the desire of many of his admirers to obtain a memento of their favourite actor, that practically in every case the price paid was quite out of proportion with the market value.

The first two days were occupied with sales of the late actor's theatrical relics, costumes, bronzes, silver,

In the Sale Room

furniture, and decorative objects, and though high prices were anticipated there were few who thought that the 254 lots would realise as much as £4,601.

When the sale commenced the famous room was filled with representatives of every branch of the theatrical world, and to this fact so many of the high prices were due. "The Waterloo medal, for instance, worn by Sir Henry Irving in the character of Corporal Brewster in the "Story of Waterloo," was knocked down for 30 gns., though one can get a dozen like it for 30s. apiece. A papier-mâché snuff-box used by the late actor in the same piece made 13 gns., despite the fact that it was purchased a few years before for a few shillings, and a portrait of King Charles I., the face and hands cut from an engraving; the costume, robe, and accessories, fashioned from brocade, velvet and tinsel, which Sir Henry bought in Boston for five dollars, was considered worth 11 gns. An interesting lot was a black-jack mug with a rim of silver, engraved "Oliver Cromwell, Lord Protector, 1653," which readily sold for 50 gns., and a circular shield of silver, applied in the centre with the gilt fulmen of Jupiter, executed from a design by Flaxman, made 42 gns. This shield, together with a helmet (now in the possession of Sir Squire Bancroft), was presented by the Citizens of Edinburgh to John Philip Kemble on his retirement from the stage. Its weight is about 104 oz.

In fact, all through the sale it was evident that the objects were being acquired solely for their personal associations. A sword and dagger-hanger worn by the late actor in "Faust" were knocked down for 19 gns., though worth about as many shillings; a faience bust of Napoleon, of small intrinsic value, sold for 17½ gns.; and a small two-fold painted screen, containing half a dozen portraits, readily realised 8 gns.

The most notable item on the first day was the bronze statue of Sir Henry Irving as "Hamlet," by Onslow Ford, R.A. This was the original statue of Sir Henry Irving as "Hamlet," by Onslow Ford. The marble statue now in the Guildhall was done afterwards, and is changed in some detail, so that the bronze is unique. It realised £325 10s.

Other notable items sold on the opening day were Garrick's walking-stick, used by Sir Henry Irving in "The Lyons' Mail," 40 gns.; Charles Kean's table, 65 gns.; the same actor's purse, found in his pocket "without a sixpence therein," 15 gns.; Eugene Aram's lamp, 17 gns.; Danton's chatelaine, 27 gns.; and David Garrick's stool, 16 gns.

The second day's sale opened with the late actor's silver plate, and prices were as high as on the opening day. The chief item was a vase of classical form, designed by Flaxman and made by Paul Storr, 1818, and weighing nearly 300 oz. It was presented to John Philip Kemble by his admirers, 27th June, 1817, and afterwards given to Sir Henry Irving by his old friend J. L. Toole. From an opening offer of 50 gns. the bidding did not cease until 320 gns. had been reached. A silver tea urn engraved with the Royal Arms made 40 gns.; an inkstand with the initials "W. B." fell at 33 gns.; and another

inkstand engraved "Presented to Henry Irving by a few ladies on the 200th night of 'Hamlet' June 29th, 1875," sold for 32 gns.

Of the costumes and appointments used personally by Sir Henry Irving, a suit of armour worn in "Charles I." went for 50 gns.; a riding coat of black velvet, used in the same piece, 34 gns.; and a tabard of crimson velvet, worn in "Richard III.," 16 gns.

An interesting lot was a case containing forty-seven bronze and silver passes into theatres in the time of Charles II., which were acquired for 52 gns.

Of the furniture, the most notable item was a writing-desk of teak and mahogany of Indian work of the early 18th century, supported on a Chippendale stand, for which 80 gns. was given. This desk the late actor purchased in Birmingham some years ago for about £10.

The remaining three days were occupied with the sale of the books and pictures, which are noticed elsewhere.

In all, the five days' sale produced £18,795 1s., which is made up as follows:—

	£	s.	d.
Theatrical Relics, Bronzes, Furniture, &c. ...	4,601	18	6
Library and Engravings	3,991	3	0
Pictures	10,201	19	6
	<u>£18,795</u>	<u>1</u>	<u>0</u>

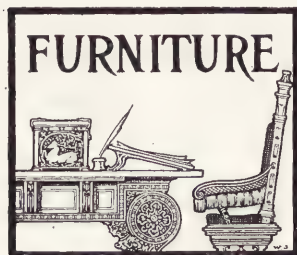
LITTLE silver plate was sold during December, only one sale being held at Christie's. This was on the 6th, and consisted of the property of the late Mr. Richard Haynes, Lady Osborne Beauclerk, and the late Baron Huddleston.



Of the first named property the chief items were a James II. two-handled porringer, 1685, maker's mark IS monogram, in dotted oval, 10 oz. 11 dwt., 220s. per oz.;

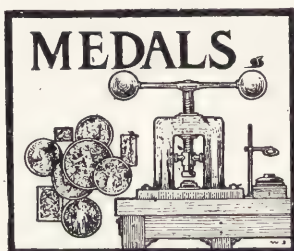
Charles II. tankard and cover, 1678, maker's mark IS linked, in dotted oval, 24 oz. 6 dwt., 135s. per oz.; and a Commonwealth plain saucepan, 1656, maker's mark T.L. with three pellets in plain octagon, 15 oz. 7 dwt., 280s. per oz. The chief items in the other two properties were a William and Mary oval tobacco box, 1693, maker's mark W.S., in a heart, 3 oz. 19 dwt., 200s. per oz., and a two-handled porringer and cover of the same period, dated 1690, but chased at a later date with flowers, 3 oz. 16 dwts., 120s. per oz. There were also some important items from an unnamed source, notably a Queen Anne plain cupping-bowl, with flat pierced handle, by Nathaniel Lock, 1712, 3 oz. 6 dwt., 200s. per oz.; Charles II. small plain porringer, 1672, maker's mark O.S., with three pellets above and a trefoil below, 4 oz. 15 dwt., 340s. per oz.; and a Nautilus-shell cup with silver-gilt mounts, German, 17th century, £245.

SEVERAL fine pieces of furniture appeared in the Sale Room during December.



On the 1st a set of four Boulle armoires, with folding doors, the panels enriched with brass and tortoiseshell marqueterie, forming a setting to two large ormolu figures of Religion and Wisdom, Louis XVI. period, made £630; an Adams commode of Louis XVI. design, inlaid with coloured woods, and mounted with foliage borders of chased ormolu, realised £420; and a Louis XV. clock was knocked down for £1,207 10s. The movement of this clock is by Lefaucheur à Paris, in upright oak veneered case, enriched with dragons in ormolu, cast and chased in the manner of Cressant. Immediately below the dial is the winged mask of Time, whilst above are figures of exotic birds.

AN important group of naval medals was sold at Messrs. Glendining's rooms on December 1st. It included the rare medal (first issue) for conspicuous gallantry, Victoria Cross, Legion of Honour, Crimean medal, three bars, Turkish Crimea, all awarded to the same recipient. The first named medal is one of the rarest naval decorations, having only been instituted five months when it was superseded by the Victoria Cross. About eight were issued. The price obtained for the group was £80.



SOME fine Dresden, Worcester and Oriental porcelain, the property of Mr. H. J. A. Eyre, of Shaw House, Newbury, Lord Cranworth, and Sir Everard Cayley, Bt., was sold at Christie's rooms on the 8th of December, and the quality of many of the pieces was endorsed by the high prices obtained for them.

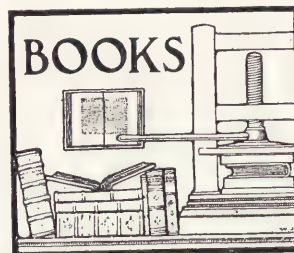


Only two lots were from Sir Everard Cayley's collection, two pairs of hexagonal Worcester vases, with the square mark, and magnificent examples of the best periods of this factory. The first pair measured 13½ in., with dark blue scale pattern ground,

finely painted in two large panels, with exotic birds among trees. For these £798 was given. The other pair was larger, measuring 16½ ins., painted with ladies walking in a garden and with panels containing birds on the reverse, and were knocked down at £441. Preceding these lots were several remarkable specimens of oriental porcelain from an unnamed source. A pair of old Chinese famille rose mandarin jars and covers of the Kien Lung period, enamelled with birds, flowers, and trees, 51 ins. high, made £1,470; a pair of hexagonal vases and a pair of beakers of the Ming dynasty with enamelled dark green ground pencilled with waves in black, went for £1,102 10s.; and an old Chinese mandarin jar and cover of the Kien Lung period, 52 in. high, enamelled with Hō Hō birds, peonies and other flowers in famille rose, realised £558.

The item contributed to the sale by Lord Cranworth was a superb old Dresden service, each piece painted in the centre with an animal and detached flowers, and landscapes round the borders. For this service, which consisted of 102 pieces £525 was given.

THE late Mr. Francis Fry was known to every bibliographer and book collector of his day and is well remembered now, especially with regard to his researches into the history of the English Bible. He wrote a description of the editions of the New Testament, a work published in 1878, containing more than seventy facsimiles of



title pages, an account of the great Bible, which the late Mr. Doré, his disciple, refused with some warmth to call "Cranmer's," and some remarks on the titles, etc., of Coverdale's Bible of 1535, the first complete Bible ever printed in the English language. The study of old Bibles is a thing apart; to make any appreciable headway one has fairly to absorb countless minutiae into the system, and to take no account of trouble. There may, for instance, be a difference between the collation of one copy and that of another, although both belong to the very same edition, and no one can in that case possibly tell which, if either, is imperfect unless he has made a close study of numerous copies of both. In this painstaking, detective kind of work Mr. Fry was an adept, and to this day his certificate that such and such a copy of the Bible is complete is taken as evidence that it really is so. Although he was a general lover in the matter of books, the greater portion of his energy was centred in what we may call the exoteric contemplation of the Scriptures, and in that he was without a rival.

On Dec. 4th, Messrs. Puttick & Simpson sold a portion of Mr. Fry's library, and as might have been expected a considerable number of old Bibles in various languages was included. A good copy of the Latin

In the Sale Room

version of 1475 (n.d. *Basil*, typ. B. Richel), folio, realised £25 (pigskin), and the first Bible printed at Venice £11 10s. (mor. ex.). This also is a folio bearing the imprint of Franc. de Hailbrun and Nic. de Frankfordia, 1475. Koberger's Latin Bible of 1478, fol., realised £10 5s., and another without any imprint at all, but probably printed at Basle or Strasburg, about 1480, fol., £28. The initials in this book were put in by hand, and like the borders, painted in gold and colours. The illustrated German Bible of 1483 (Nürnberg, A. Koberger), 2 vols., fol., brought £32 10s. (vellum, gilt). Then we have a "Bug" Bible, Day & Seres, 1549, so called on account of the rendering of the 91st Psalm, verse 5, "Thou shalt not need to be afraid of any Bugges by night." The word "Bugge" means a sprite or ghost. This copy, though the title and some leaves were in facsimile, realised £15. There are several "Bug" Bibles it may be stated, and all are very difficult to meet with. Many people pin their faith to what they call the "Breeches Bible," but in that they are wrong, for there are more than 200 Breeches Bibles of various dates in existence and the vast majority are common enough.

It would be impracticable to give a list of all the Bibles sold on this occasion, as they occupy six pages of the catalogue. We may state, however, before directing attention to other things, that the first Polish edition (Krakow, 1561) brought £11 2s. 6d. (several leaves in facsimile), the first Welsh edition (London, 1588) £23 5s. (imperfect), and the first edition of the entire Scriptures in the Romansch dialect, 1679, £6 7s. 6d. (mor. ex. perfect). Among the works of a general character we notice Milton's *Paradise Lost*, 7th title page according to Lowndes, 1669, £13 10s. (old cf.); the 1st Edinburgh ed. of Burns's *Poems; chiefly in the Scottish Dialect*, 1787, 8vo., £5 15s. (boards, uncut); Carey's *Life in Paris*, large paper, in the original 21 parts with all the wrappers, 1822, £46 10s.; Dickens's *Sketches by Boz*, both series, 3 vols., 8vo., 1836-37, £20 (orig. cl.); Milton's *Paradise Regained*, 1st ed., 1671, £15 15s. (old cf., with the "Errata" and "License" leaves); Surtees's *Jorrocks's Jaunts and Jollities*, 1843, £31 10s. (orig. cl.); Ben Jonson's *Works*, 2 vols., folio, 1640, £21 (cf.); and another copy of *Paradise Lost*, but having this time the 6th title page, 1668, £17 10s. (mor.). This may, perhaps, be regarded as a queer mixture of important books and so it is, but then the sale was of a miscellaneous character. Only the first 138 lots in the catalogue belonged to Mr. Fry's representatives.

On Dec. 4th and 5th, Messrs. Sotheby sold a fine collection of books and MSS. evidently derived from one source, which was not, however, stated. The 541 lots in the catalogue realised £2,330, thus disclosing an excellent average. The most important entry had reference to the original MS. by Calderon of his play the *Jornada de Judas Maccabeus*. This MS. comedy, which covered 52 leaves, had Calderon's signature at the end, and realised £86, little enough it may be thought for an important work of the kind, autograph MSS. of this dramatist very rarely occurring for sale. There were very few English books in this collection,

nor were any high prices realised, sums of £2 and £3 being distributed with lavish profusion throughout the catalogue. The "Sūma de Geographia" of Martin de Encizo fared better than any other printed book, for it realised £28 (unbound). This work, printed at Seville in 1519, is noted as being the first book printed in Spain containing details concerning the North American continent. Hence the price, paid, no doubt, by some American collector.

The first really important sale of the season, and one which excited a great deal of interest, took place in Wellington Street on December 6th and three following days. It was one of those miscellaneous sales which are fast supplanting what may be called the one man libraries of a prior generation. It seems as though the country were being scoured from end to end, and books of all classes and of every degree of variety collected for the sole purpose of sale. Nor does the supply seem to cease, as it would perhaps do if less publicity were given to the doings of the auction rooms. The miscellaneous assortments of books sold from time to time at Sotheby's have become more important than most of the single libraries which find their way there. This one was catalogued in 930 lots, for which the handsome total of £8,500 is recorded. Of this large amount no less than £1,570 was paid for a perfect copy of the excessively rare first edition of *Much ado about Nothing*, 1600, small 4to. It was, presumably, bought for America, where most of our choicest possessions now go. Immediately after, an almost perfect copy of *A Midsummer Night's Dreame*, James Roberts, 1600, small 4to., realised £480. Its destination is probably the same. Two editions of this play appeared the same year, and according to Mr. Halliwell, that printed by James Roberts was the first to see the light. There were various other *Shakespeariana* in the sale, notably a fine 4th fol., 1685, 14½ ins. by 9½ ins., £150, and a second, taller still (14½ ins. by 6½ ins.), which, however, brought less, viz., £119.

Among other books sold on the same occasion we notice *The Botanical Magazine*, from the commencement in 1793 to 1835, 112 vols. in 91, including the index to the first 107 volumes, £80 (hf. mor. and cf.); Ainsworth's original autograph MS. of *The Siege of Manchester*, otherwise known as *The Manchester Rebels*, £25 10s., and, far more important, Chatterton's first draft of his masterpiece, *Ælla*, on 12½ pages, 4to, £255. This MS. was in the spelling of Chatterton's period, whereas the enlarged published *Ælla, a Tragical Enterlude*, is in that of the period of the supposed Thomas Rowley. Another MS., that of Lamb's poem, *Hercules Pacificatus*, on six closely written pages, realised £98. Attention must also be called to Glanville's *De Proprietatibus Rerum*, 1st ed. (1470-1), fol., which brought £60 (oaken boards) and Cockburn's *In Dominicam Orationum Pia Meditatio*, 12 mo., 1555, £89. This book brought £201 at the Scott sale in March last year, but had been returned for imperfections. As these were comparatively trifling (a few leaves slightly cut into) the difference in price is very noticeable. As

if to show its excessive rarity, a thoroughly bad copy of the 1st ed. of *Shakespeare's Poems*, 1640, realised £25 10s. The binding was of common leather, and the portrait had been torn out, perhaps by John Bagford or one of his numerous followers, and the second title page, to say nothing of a number of other leaves, were also missing. An exceptionally fine copy of the first collected edition of Beaumont and Fletcher's works, 1647, 138 ins. by 8½ ins., with *The Wild Goose Chase*, 1652, bound up at the end, sold for £103 (it goes to America), and a set of the *Sporting Magazine*, 156 vols., with Sir Walter Gilbey's Index, 1792-1870, for £170 (cf. gilt). Many other substantial amounts were realised at this sale. Sensational bids were few in number.

So far as the sale of the late Sir Henry Irving's library was concerned, the very reverse proved to be the case. The great actor's books were disposed of at Christie's on Dec. 18th and 19th, and it may be said without exaggeration that every price paid was of a more or less sensational character. Friends assembled in force, each being desirous of securing at least one memento, and the dealers held commissions far in advance of the real value of the books *quâ* books, the result being a spirited competition for every lot in the catalogue. The whole library, autograph letters included, realised £4,052, that being at least 50% more than a similar collection would have brought under usual conditions. It would, of course, be absurd to say that a series of modern Lyceum plays, arranged for the stage by Irving himself, and containing numerous manuscript alterations in the text in his handwriting, was dear at an average price of £14 each, for exceptional works of the kind always bring exceptional prices, and are worth, in fact, just anything that can be got for them. Each play was necessarily unique, and cannot be judged by reference to any other copy of an ordinary character. Still, the dealers, who secured nearly all these annotated plays, were very hard pressed by private buyers, and must have been forced in many cases to the very utmost limit of their commissions; in fact, in four cases they were completely outbid. The same result is observable throughout the catalogue. They either had to pay very high prices, or were unable to make a successful stand. Thus Captain Knowles secured the extra illustrated copy of Forster's *Life of Charles Dickens* for £380. Many commissions were held in respect of this work, but none were quite large enough. This most interesting volume had been presented to Sir Henry by Mr. J. L. Toole, his life-long friend, who it is believed expended £500 upon it, and excited the keenest interest, as also did the Memorial of David Garrick, £220; a similar Memorial of Edmund Kean, £130; and the Memorial of Macready, £95. These so called "Memorials" were books illustrative of the lives of the actors in question, each of them fortified with play-bills, newspaper cuttings, autograph letters, portraits and extracts, arranged in due order, and properly indexed. We are of opinion that Captain Knowles was well-advised to secure Forster's *Life* at the sum named.

A book of selections from the works of King Charles-I.,

printed on vellum and illuminated with several miniatures, finely bound in morocco, with carved ivory sides in relief, realised £27; a reading from "Oliver Twist," entitled *Sikes and Nancy*, scored with ink and annotated, £16 5s. (bought by Miss Price over the heads of the dealers); Francis Kirkman's *The Wits, or Sport upon Sport*, 1662, £17 (mor.); Tennyson's *Ballads and other Poems*, 1880, presentation copy from the author—"Henry Irving, from A. Tennyson, January 3rd, 1881"—£29; and Wills's *Charles 1st*, a play in four acts, MS. copy used as a prompt book, scored and annotated, £35. This, at any rate, seems a very high price for anyone to pay, as also does £30 for Tennyson's *Becket*, as arranged for reading by Irving, much scored in pencil. The most important book in the library from a purely bibliographical point of view was that copy of the 4th ed. of *Othello*, 1655, 4to, which the late Frank Marshall had presented "to Henry Irving as a slight token of friendship and a memory of February 14th, 1876," as an inscription on the fly-leaf set forth. This was bought for £200, doubtless for the United States. Edmund Kean's copy of the same play, published in 1818, brought £31, and Macready's copy, printed in 1838, the same amount. Both were marked with stage directions. Macready's copy of *Richard the Third*, 1819, with another play bound up, realised £30. On the whole it may be said that the Irving sale will have every claim to be remembered in after years as the most noticeable of its kind which has taken place in this country. Garrick, and other actors of the highest rank who might be named, had extensive and important libraries which, if they were intact now, would perhaps excite even greater interest, but in their day collectors were but half awake; or let us rather say that their tastes were wholly different from what they are now. In this our day, books are often something else as well. Although in themselves common and of no account, they may be eagerly sought for as memorials. There are collectors, in plenty, who think more of some dog-eared, battered volume which Charles Lamb bedaubed with grease from his guttering candle, than of all the art volumes the press has poured out during the last twenty years. The latter, anyone who has the money may buy; the former hardly.

On Dec. 20th and 21st, Messrs. Hodgson sold a number of books from the Royal Military College at Camberley. The War Office library acquired a considerable number of the volumes. Sir John Smythe's *Certain Discourses*, 1590, and another book in the same volume realised £5, and Sir R. Williams's *Briefe discourse of Warre*, 1590, £4. Both these books, as well as others which also sold for similar amounts, are excessively rare in the sense that if wanted for any reason, they would most certainly be extremely difficult to acquire. Some surprise has been manifested that these Camberley books should have been sold at all. The Stationery Office, by whose order the sale was held, only succeeded in transferring the most noticeable "lots" to the War Office. One would have thought that they might just as well have

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been handed by one public department to another without more ado.

Just before Christmas day, Messrs. Puttick & Simpson brought the year's activity to a close. The books disposed of on this occasion were quite unimportant, though one or two deserve notice. For instance, Vidal's *Les Instruments a Archet*, 3 vols., 1876-78, is not often met with, though published recently enough. This copy brought £14 10s., while the 1st ed. of William Collins's *Odes on Several Descriptive and Allegoric Subjects*, 1847, made £10 (unbound). This is a very scarce work, the author having burned nearly all the copies which the public would not buy—that is to say, the bulk of the output. A very good copy of White's *Natural History of Selborne*, 1st ed., 1789, realised £25 10s. (orig. boards, uncut), *Bath Illustrated*, 1806, £12 15s. (*ibid.*), and *Horse Accomplishments*, a rare series of 12 humorous coloured plates by Rowlandson, 1799, £7 12s. (wrappers). A reference to Swift's *Tale of a Tub*, 1704, £9 17s. (orig. calf), and *Cowper's Poems*, 2 vols., 1782-85, £6 15s. (*ibid.*), brings our notice of the sale to a close. The last-named book is somewhat scarce; it contains *The Task* and the immortal *John Gilpin*. This particular copy had, as we are informed, the half title to the second volume, which we know is more frequently absent than present. With this, the year 1905 came to a close so far as the sales of books by auction were concerned.

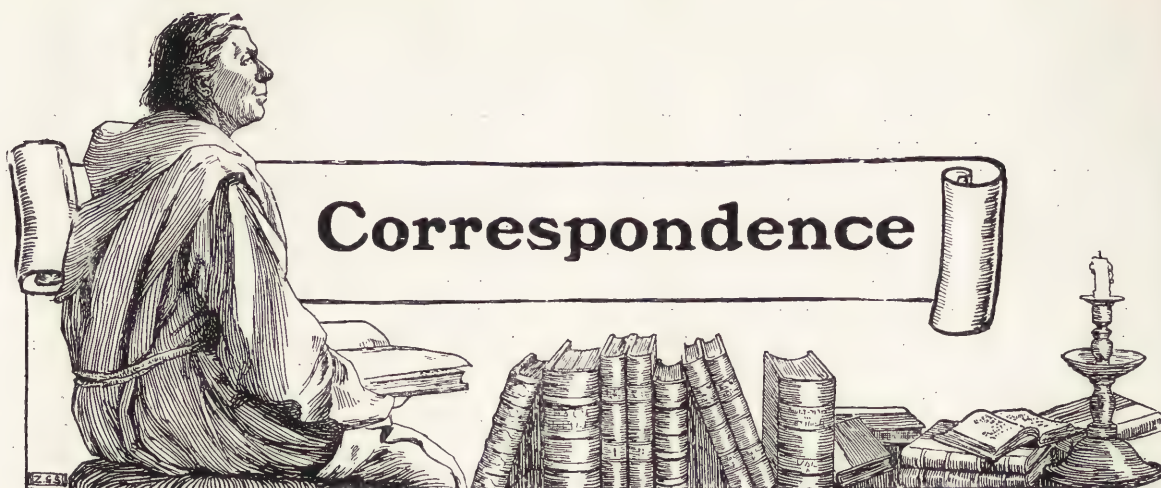
Our correspondent's remarks in the January number regarding the sale of the library of the late Sir Joseph Hawley, at Leybourne Grange, near Malling, were undoubtedly influenced by precedent. There was at one time, it is true, much to be said against holding an important sale in the country, but now, with the increased facilities of locomotion which enable dealers and collectors easily to go

any distance to attend a sale it is by no means certain that the removal of the contents of a house to a London sale-room will signify a better result. In fact it is becoming more apparent every day that the country sale is the sale of the future, and no better proof of this contention could be needed than the remarkable result of the sale in question.

From all parts of England and the Continent dealers and collectors thronged to the sale, and so spirited was the bidding that the prices obtained far exceeded the valuation.

Among the more important items were:—The *Antiquities of Berkshire* by Ashmole, £9 10s. od.; Dibden's *Bibliotheca Spenceriana*, £12 15s. od.; the *Antiquities of Shropshire* by Eyton, £29 10s. od.; Britton's *Architectural and Cathedral Antiquities of Great Britain*, 16 gns.; Holinshed's *Chronicles of England*, 11½ gns.; *County Genealogies of Essex, Berks. and Bucks., etc.*, by Berry, 12 gns.; *Views of Castles, Abbeys, etc., in England and Wales*, by Buck, 24 gns.; Dugdale's *Antiquities of Warwickshire*, 10½ gns.; Dugdale's *Monasticon Anglicanum*, 13½ gns.; Hasted's *History of Kent*, 26 gns.; *Second Frutes*, by Florio, 15 gns.; Froissart's *Chronicles of England, France and adjoining countries*, 12½ gns.; Grose's *Antiquities* £11; *History of Ancient Wiltshire and Modern History of South Wiltshire*, by Hoare, 32 gns.; Manning and Bray's *History and Antiquities of the County of Surrey*, 12½ gns.; Lipscomb's *History and Antiquities of the County of Buckingham*, 14 gns.; *Martyr of Anglena (Peter) the Decades of the Newe Worlde of West India*, 42 gns.; *Strutt's Works*, 20 gns.; *History of Devonshire*, 10 gns.; *Worthies of Devon*, by Prince, £50; Shaw's *History and Antiquities of Staffordshire*, 23½ gns.; the *General Historie of Virginia*, 1584 to 1624 by Smith (Capitaine) £127; Surtees' *History and Antiquities of the County of Durham*, 16½ gns.





Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Autographs

Garibaldi.—6,787 (Norwood).—The body of your letter appears to have been written by Garibaldi's son, only the signature being in the General's autograph. If this is so, it is only worth 5s. Its value as a holograph letter would be 15s.

Bank Note

Liverpool Bank.—6,781 (Wakefield).—Your guinea note on this bank is quite common, and only worth about 2s. The different partners in the Liverpool Bank became bankrupt at various times between 1802 and 1813. A short account of its history is given in *Liverpool Banks and Bankers*, by John Hughes, just published.

Books

Elzevir.—6,789 (Wendover).—Your Elzevir volumes are too small to be of any value to a collector. A book from this press which measures below 125 millimetres, and bears a date before 1655, is never considered by an Elzevir collector. Your three books all measure 110 millimetres, and bear the dates 1628, 1634 and 1639, so you will see that they do not come within the category of valuable Elzevirs. The best years of this press were from 1655 to 1680, and several of the books printed during that period still have considerable value, despite the fact that the rage for Elzevirs has quite died out.

History of Sir Charles Grandison.—6,167 (Milverton).—The first edition of this work was issued in 1753-4, and in good state is now worth £3 or £4. Your edition, however, would not fetch more than 10s. to 15s.

Raleigh's "History of the World."—6,578 (Cathcart).—Your copy of this work is in too imperfect state to be worth more than £1.

Rogers' Poems.—6,608 (York).—The value of this work is about 15s. to £1. Shakespeare's Works, 1807, about £1. The four parts of Cervantes' *Don Quixote*, 1765, are worth £1 to 30s. Hume and Smollett's *History of England*, 1836, complete, £2 to £3. Dickens' *Once a Week*, 1859, about £1.

Scott's Works, 1857.—6,748 (Lyndhurst).—If complete in 25 volumes, worth £5 to £6. Turner's *Picturesque Tour of the Seine*, value about £1, though if the plates are fine early impressions it might fetch rather more.

Shakespeare's Works.—6,306 (Belfast).—As you cannot tell us the date of your copy, it is impossible to give an accurate opinion regarding its value. It depends upon whether you possess merely the complete works in one volume, which was issued in 1856, and is worth comparatively little, or whether you have the first volume of the edition which appeared in 16 volumes from 1853. This is a valuable work, and large paper copies fetch over £50. It seems probable that your volume is of this edition, as it is unlikely that an unimportant copy, such as that of 1856, would have the very fine binding you describe.

"The Golden Legend," Wynkyn de Worde, 1527.—6,607 (Northfleet).—This is a very valuable early printed book, and should be seen by an expert. The book of Sermons is worth about 20s. and the Hebrew Psalter 15s.

Thomas More's "Epigrammata."—6,683 (Cranley Gardens).—The first edition of this work appeared in 1520. Yours, dated 1638, which contains the leaf of Imprimatur at the end, so often wanting, is worth about £2. If the binding was in better condition, its value would be increased. The first edition of *Stonehenge*, 1663, is worth £2; *History of Reynard the Fox*, £3.

Clocks

Empire.—6,528 (S. Brent).—Your clock is a very common model of the First Empire or Directoire period. Unless you can trace its history by written evidence from former owners, there is no way of proving that it was presented by Napoleon I. to one of his favourite Generals. It is a well-known design of the period, and numbers of similar clocks are in existence. Its commercial value is about £20.

Dutch Grandfather's Clock.—6,492.—From the photograph your Grandfather's Clock is seemingly Dutch, of about 1740 to 1750. The name on the dial is probably that of the seller. Its value should be about £15.

Musical Clocks.—6,575 (Liverpool).—These are extremely unsaleable, and your specimen would realise a very small sum if put up to auction.

Coins

Silver Tetradrachm.—6,208 (Gerrard's Cross).—Your silver coin is a Tetradrachm of Ptolemy, worth 2s. or 3s.

Engravings

Bartolozzi, after Hamilton.—5,930 (Sudbury).—Your four prints by Bartolozzi, after Hamilton, should bring £5 or £6 apiece.

Engravings—continued

Colour Print of "Robert Burns," after Nasymth.—5,804 (Stevenage).—You do not give the name of the engraver. We only know one engraving by Walker and Cousins, after Nasmyth, which, in fine state, fetches a considerable sum. Send your print for our expert's inspection.

Colour Prints.—5,978*b* (Simla).—If genuine, your colour prints may be of considerable value, but there are many reproductions about.

Cricket Print.—5,968 (Liverpool).—Your engraving of a *Cricket Match Played at Lord's* is not worth more than £1 or 30s.

"Death of Mark Antony," by Thos. Watson, after W. Dance.—5,986 (Exeter).—This is a subject for which there is no demand, and the print is consequently of little value.

E. Holland.—5,927 (Eastbourne).—We do not know this artist. It is quite possible that genuine Turner drawings might be picked up outside the National Gallery, but great circumspection is necessary, as there are many reproductions about.

"Feeding Chickens," by P. W. Tomkins, after Russell.—T. (Oxford).—This is a very good stipple in colours, but the margins have been cut away. In present state its value is £7 to £8.

"Lady Elizabeth Compton," after Sir J. Reynolds, by Valentine Green.—5,595*b* (Northumberland Avenue).—If genuine, your print will be worth a large sum of money. Send it for inspection. *The Children in the Wood* would fetch about £1.

"Maria, Countess of Waldegrave, and daughter," by R. Houston, after Sir J. Reynolds.—6,753 (Tunbridge Wells).—Your impression is poor, and will not be worth more than £2 10s. The *Duchess of Gloucester*, by Finlayson, after Reynolds, is in proof state, but a bad subject, and the margins are cut. Value about £3 10s.

Marlbrough Theatricals.—6,624 (Barnsley).—The two engravings you mention are from a set of three, known as the *Marlbrough Theatricals*. They should fetch £5 or £6, if in good state.

Mezzotint, by J. R. Smith.—5,795*a* (Durham).—Your print of *Henry Yorke* should fetch £1 or so.

"Rustic Hours," by Gillbank, after Wheatley.—6,757 (Dublin).—£30 is a very fair price to pay for this pair of colour prints of "*Morning*" and "*Evening*," even in the finest state.

"Sir Beaumont Hotham," by Valentine Green, after N. Dance, R.A.—6,449 (Caterham).—This is an uncommon print, but not of great value. Your impression should fetch 30s. to £2.

"Snake in the Grass," after Sir J. Reynolds, by J. R. Smith.—5,965 (Luton).—If in brown this print might be worth up to £10, and if a fine impression in colours £30. We must see the state to give a definite opinion. The other two prints are of small value.

Steel Engraving.—5,717 (Wolverhampton).—Of very little commercial value.

Turner Etching.—5,956 (Birmingham).—Your etching of Turner's *Wedding of the Adriatic* is only worth a few shillings.

Furniture

Adams.—6,017 (Clifton).—Your candelabrum is Adams in design, and if a genuine old piece will be worth about 15 to 20 gns. The piece of old English carving was probably intended to surround a memorial tablet representing cherubs and clouds. It seems to be a fine piece of carving, and without inspection it is difficult to give a price. But approximately speaking its outside value in good condition would be 6 or 7 gns.

Buhl Cabinet.—6,754 (Wakefield).—Your photograph shows an ormolu-mounted Buhl or Boule Cabinet, but assuming the year mentioned thereon, *i.e.*, 1784, to represent the date of its manufacture, it is about 100 years too late to be genuine. If this is correct, then its value will not be more than 15 guineas. It is, however, impossible to properly give an opinion of French furniture without seeing it.

Carved Chair.—6,184 (Harrow).—This is a nondescript chair, of no particular value from a collector's point of view. It was probably made to order for some special reason. There is a coat of arms in the back, and a carved hat in front of seat, which, together with the thistles, suggests that it was made for a

Scotch family. Or it may be one of a set designed for an office or a company.

Chippendale.—5,174 (Chester). The article of which you send us photograph has the appearance of a Chippendale secretaire bookcase, and we presume it is from 3 ft. 6 in. to 4 ft. 6 in. wide. The doors are particularly pretty, and have the characteristics of an 18th century piece. If genuine, it should be worth 30 or 40 gns.

Dower Chest.—5,399 (Aberdeen).—From the photograph, your old oak dower chest looks very crude, and we should not appraise its value at more than £4. The chest of drawers is of small value.

English Oak Settee.—6,294 (Ramsey).—From the photograph this appears to be a genuine 17th century piece. The value should be about 18 guineas.

Escritoire.—5,978*b* (Canterbury).—From your photograph and particulars, our expert considers your piece of furniture to be a mahogany escritoire of the Empire period. Value about 20 gns.

Italian Cassone.—5,293 (Haselmere).—Judging from your sketch the article you have is an old Italian cassone or chest, worth about £10.

Louis XV.—6,473 (West. Coker).—Your photograph apparently represents a rosewood suite in the style of Louis XV. It is probably only a copy, however, as the occasional chair is not curved in shape. Assuming it to be modern, therefore, its value is about 25 to 30 guineas.

Mahogany Chairs.—5,969*b* (Poole).—Your chairs are early Victorian, of no particular value. They can be bought for about 30s. each.

Oak Cabinet.—6,183 (Southend).—From the photo the piece about which you enquire appears to be a made-up cupboard, and its value is probably not more than £8 or £9. The drawer handles are not in keeping with the design.

Oak Chair.—5,918*b* (Falmouth).—Your photo shows a fine old oak chair of the 17th century. The seat and back should be of cane. Its value, if in fair condition, is 12 gns.

Sheraton Chairs.—6,779 (Nottingham).—If genuine, but without any particular history, your set of eight chairs should realise about 40 guineas.

Pictures

Sir David Wilkie.—6,660 (Preston).—Your picture has been carefully examined by our expert, and he considers it to be an original work of Wilkie. The composition is very fine, and in his opinion it might realise £80 or more at a good sale.

Teniers School.—6,643 (Weston-super-Mare).—Our expert considers the Dutch landscape on panel submitted for his opinion to be an original picture of the time of Teniers. The figure seated bears remarkable resemblance to the work of this master. It should realise about £25.

Pottery and Porcelain

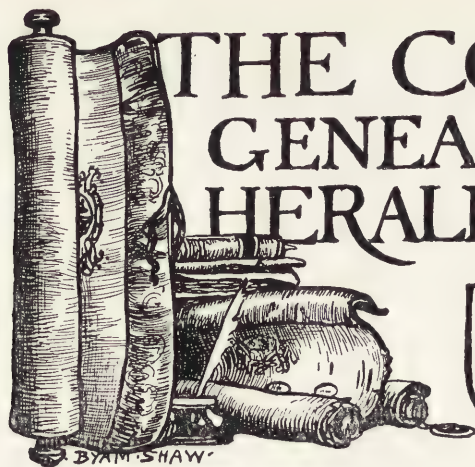
Bellarmino.—6,755 (Wellington).—Your specimen having the medallion dated 1658, and also a "merchant's mark," is a most interesting piece. A similar one, dated 1599, was sold at Puttick and Simpson's last month for £3 15s.

Lowestoft.—6,788 (Doncaster).—With regard to the samples of your tea set, the jug and teapot are real soft paste Lowestoft, but the cup and saucer and bowl are hard paste Oriental. The two genuine pieces are worth about £3 10s., and the rest of the service about £2.

Staffordshire Figure.—6,357 (Woolwich).—Your China figure is Staffordshire, but of a somewhat late period, when the form was being copied from Derby. Its value is 25s. The old Oriental vase about £1.

Objets d'Art

Fans.—6,709 (West End Lane).—Your fans are probably French of the latter half of the 18th century. We do not, however, think the letters V.M.R. can have any connection with Marie Antoinette. They are very dainty specimens, but are not of great value, owing to their being unfortunately very much damaged. They are worth in their present state about 30s. to 35s. Having the fans mended would not materially add to their value, although it might enable you to dispose of them more readily.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

457 (Winchester).—Sir Edward Walpole, Chief Secretary for Ireland, was the second son of the famous prime minister, Sir Robert Walpole, afterwards created Earl of Orford. He died unmarried but left, by Mary Clement, a milliner's apprentice, three illegitimate daughters, all celebrated for their beauty. The eldest, Laura, married the Hon. and Rev. Frederick Keppel, son of William, second Earl of Albemarle; the second, Maria, married, firstly, James, Earl Waldegrave, by whom she had three daughters, and secondly His Royal Highness William Henry, Duke of Gloucester. The third daughter, Charlotte, became the wife of Lionel, fourth Earl of Dysart.

461 (Plymouth).—Anthony Fleming of Rydal was the second son and heir of Hugh Fleming by Joan (or Jane), his wife, one of the sisters and co-heirs of Richard Hudleston. He married firstly a daughter of Sir Geoffrey Middleton of Middleton Hall, by whom he had no issue; secondly, Elizabeth, daughter of William Hoton of Hoton, by whom he had an only son and heir; and thirdly, Jane, daughter of John Rigmaden of Weddicre, Co. Lancaster, by whom he had issue two sons

Thomas and Charles. By the marriage articles relating to his second marriage, dated 28th May, 1533, it was covenanted "That each party should buy their own wedding cloaths, that the marriage should be in Hoton Church; and that the said William should find meat, drink, and other things necessary for the marriage feast."

468 (York).—Dr. Smith, Bishop of Lichfield and Coventry, had two sons, Edmund and John; the elder, Edmund, was the father of Sir Thomas Smith, Knt., of Chester, who married Catherine, daughter of Sir William Erereton, and had a son, Sir Lawrance Smith, of Hough. It is from the younger son, John, that the Staffordshire family of Smith, of Great Fenton, is descended.

477 (Boston).—The statement that Edmund Spenser is descended from the same stock as the Spensers of Althorp is no doubt based on Gibbon's reference to the *Faery Queen* "as the most precious jewel in their coronet." The real fact is that little or nothing is known of the poet's early life or the locality whence his parents came. It seems possible, however, that he sprang from the family of Spenser, of Hurstwood, near Burnley, in Lancashire, and that his immediate predecessors were resident on a little property called Spensers, situated in the forest of Pendle about three miles from Hurstwood.

479 (Bournemouth).—The widow of a Baronet cannot place the Baronet's Badge on her own maiden arms, but so long as she remains a widow she is entitled to use her late husband's arms (with the badge) in a lozenge impaled with her own unless she be heir or coheir, then her arms should be on escutcheon of pretence.

484 (Cairo).—Isabella, Duchess of Grafton, was the only daughter and sole heir of Henry Bennet, Earl of Arlington. She was reputed to be the most beautiful woman of her time, but it was at the Court of William, and not at that of Charles, that she reigned supreme, and was celebrated by all the wits and poets of the day. When almost a child, she married the first Duke of Grafton, who was a natural son of Charles II. by the famous Duchess of Cleveland. Her son Charles, the second Duke of Grafton, also inherited, in right of his mother, the Earldom of Arlington and the Viscounty of Thetford. Eight years after the death of the Duke of Grafton, who was shot at the Siege of Cork in 1690, she married for her second husband Sir Thomas Hanner, Baronet, the celebrated Speaker of the House of Commons, but by him had no issue. She lived to take part in the Coronation of George II. as Countess of Arlington in her own right, and died in 1722.

488 (Durham).—Lady Elizabeth Percy, only child of Josceline, eleventh Earl of Northumberland, and afterwards, in her own right, Baroness Percy, married, firstly, in 1679, when she was only fourteen years of age, Henry Cavendish, Earl of Ogle, son and heir of Henry, Duke of Newcastle, and, secondly, in 1682, Charles Seymour, Duke of Somerset. Four years after the death of the eleventh Earl, Charles II. created George Fitzroy, his illegitimate son by the Duchess of Cleveland, Earl and afterwards Duke of Northumberland, but on the grantee's death without issue in 1716, these honours expired. In the meantime a trunkmaker named James Percy claimed the Percy family honours, but the House of Lords decided against him and, in fact, declared him to be "a false and impudent pretender."





LAVINIA C. SPENCER
BY SIR JOSHUA REYNOLDS
Althorp Collection

From a plate printed in the original colours by Hanfstaengl



Hispano-Mauro Lustre Ware at Warwick Castle

By the Rev. J. Harvey Bloom, M.A.

AMONG the innumerable treasures of the great baronial Castle of Warwick, a building so linked with the past history of the nation as to recall to mind almost all its chief events from the time of Æthelfleda to the England of to-day—among the armour and paintings, superb Boulle cabinets, and Greek vases is displayed, in one of the private apartments, that called “Lord Warwick’s study,” a choice collection of lustre ware. The pieces which form this collection are not only remarkable for size, peculiarity of form, and richness of design, but are sufficiently representative to indicate the history of its manufacture. It will be remembered that the earliest pottery of this class was fabricated by the Moorish people for their own use, and that it was deeply imbued with the scheme of colour and glaze that marked the earlier and beautiful vases of Persia as seen in those found at Rhages and other ancient sites. This earliest Moorish lustre was formed from an oxide of silver, and was of pale, almost lemon coloured hue, while the graceful designs in arabesque which covered the

white vitreous enamelled surface of the ware were executed with singular grace and delicacy, and in certain cases this was further heightened by the introduction of white lines, drawn with some pointed tool upon the bolder parts of the design. This best period of art dates from the thirteenth century; it was succeeded, after the conquest of Granada, by ware made by Moorish workmen for their Christian conquerors, and in these the lustre becomes of a deep red hue, and was produced from a sub-oxide of copper. Some of the decorations are formed in slight relief, and there are many examples in the collection—plates with projecting

bosses similar to the beautiful silver rose-water dishes of the period, and cups with swelling gadroons copied from metal models. The lustre decorations are not infrequently heraldic, but badges of saints, birds and animals are far more common. Malaga, Manises, and Valencia were all centres where much pottery was produced. The only colour introduced in the decoration was a deep indigo blue, prepared either from cobalt oxides or from copper; there are some very fine



LARGE VASE WITH PERFORATED EDGE AND DECORATION OF MASKS



HISPANO-MAURO PLATES AND BOWL

examples in the collection. The third period, in which the Spaniards themselves made an attempt to imitate the older workers, resulted in the production of a quantity of very coarse work, with lustre of harsh tone, and both in shape and design far inferior to that which had more direct Moorish influence. In all the three classes the method of manufacture was fairly identical. The pot was formed of a rather coarse red or yellow clay, and after it had been thrown on the wheel was dipped in a creamy mixture, which by use of oxide of tin was rendered at once both

white and opaque; this, after firing, covered the vessel with a smooth coat of enamel of almost soapy touch, and upon this the decorative design was painted, a separate firing being needful for the indigo blue and for the lustre. Passing to the collection we are considering, we shall have but little space to notice more than a few of the more remarkable pieces.

In size precedence must be given to a pair of large flower stands on circular feet; the handles on either side of these seem disproportionately small, as indeed do those of other



HISPANO-MAURO PLATES AND PLAQUE

Hispano-Mauro Lustre Ware



HISPANO-MAURO PLATES, BOWL, AND DRINKING CUP

objects in the collection; but the special peculiarity of this pair of vases is its edging of low pierced arches, with a moulded human face between each pair. The sides of these vases, which are eighteen inches in height by sixteen in width, are covered with lustre painting representing the usual conventional designs with birds and reptiles introduced, all rather coarsely painted on a white ground. Strength is given by moulded lobes reaching one-third the height of the bowl, and similar in design to those so common on the stone garden vases of the late Renaissance

period. Superior to these vases in interest are pieces of unusual form. Of these the best specimen is modelled in the form of a fish, and measures twelve inches in length by seven in height, the eyes, mouth, and fins moulded in relief and given yet further prominence by a treatment in blue, which has the effect of giving an additional richness of tone to the lustre itself.

There is also a curious rectangular panel wherein in a frame, also moulded in relief, is a figure of the Blessed Virgin Mary, represented standing, holding in her left hand a carnation, rising from an orb,



HISPANO-MAURO VASES AND FISH-SHAPED VESSEL



THREE LARGE HISPANO-MAURO VASES WITH HANDLES

while a similar flower is in her right hand, and others are closely adjacent. This has evidently been a devotional panel for a small oratory. Close above it is yet another panel, oval, with a somewhat similar figure in the centre, but representing the Holy Mother and the Infant Christ on a ground work of lustre pattern, the principal designs being formed of birds and lions, while round the whole is a moulded rosary. The larger circular dishes are extremely handsome, and are painted in lustre not only in the middle but on the rim also, one or two of the larger have handsome bosses in the centre, from which the principal lines of the design extend. One has a rim of moulded and painted lobes, of light and dark gold alternating, giving an exceedingly fine effect; another dish has in the centre four rich deep blue leaves starting from its boss, and round the flat margin six others of specially good design, alternately coloured in blue and gold.

Among the bowls is one of far finer finish than any other piece in the collection; it is a shallow bowl with broad flat rim, and has painted in the centre the pinion of an eagle, and about it a species of convolvulus or bryony twined, with leaves on either side of the stem; the same pattern is repeated on the sloping edge and on the flat

margin, while on the back of the bowl a continuous spiral springs from the centre and continues to the edge; this is probably very early in the second period.

Among other pieces worthy of notice are a shallow plate, with bird and vine pattern, another with a cock and a powdering of sprays of foliage; these are thirteen and a half inches in width. There is also a standing jar, with lid covered with small fine designs and with four handles at the top. It is similar in shape to one of the early Egyptian vases, in stone, figured in *THE CONNOISSEUR* for November, 1902, on page 160. In one or two other bowls blue is introduced with excellent effect, and certain small cups with flat handles must not be omitted. Altogether this is a remarkable collection, both in the number and quality of the specimens, and serves admirably to illustrate the best features.

As a decorative feature there is little pottery which is more effective, and seen as it is at Warwick, grouped with the faultless taste which characterizes all the arrangements at that magnificent home, and in the play of the electric light, its effect is rich and dazzling.

The illustrations to this article are reproduced from photographs by Mr. L. C. Keighly-Peach.



About some First Editions of Thackeray
By Lewis Melville, with Facsimile Reproductions from
Original Drawings by Thackeray

BEFORE the nineteenth century, when newspapers were few and magazines practically unknown, a young man was compelled to begin his literary career by issuing a volume containing the first fruit of his work. Since then, however, although now and then a new writer may "stagger humanity" by publishing a ponderous tome straight away, it is usual for him to begin as a contributor to some periodical or journal. It was in this way Thackeray commenced: while up at Trinity College he wrote for two little papers edited and written by Cambridge undergraduates, "*The Snob*, a Literary and Scientific Journal, NOT Conducted by Members of the University" and *The Gownsmen* (formerly called) *The Snob*, a Literary and Scientific Journal, now Conducted by Members of the University. These were issued weekly, with an interval for the long vacation—

from Thursday, April 9th, 1829, until Thursday, February 25th, 1830; the eleven numbers of *The Snob*, printed on paper of various colours, and the seventeen numbers of *The Gownsmen*, printed only on white paper, were each collected in book form by the publisher, W. H. Smith, Rose Crescent, Cambridge. The second volume contained a dedication (attributed to Thackeray by Anthony Trollope) to the Proctors:—

"Whose taste it is our privilege to follow,
 Whose virtues it is our duty to imitate,
 And whose presence it is our interest to avoid."

The volumes are extremely rare, and when they come into the market fetch a fancy price. A copy of both papers fetched the sum of £132 at Sotheby's in 1900.

Still as an amateur, Thackeray contributed to



The Connoisseur

The National Standard and Journal of Literature, Science, Music, Theatricals, and the Fine Arts. This was founded by F. W. N. ("Alphabet") Bailey; but with the eighteenth number Thackeray took over the editorship, and about the same time became the proprietor. He contributed verses, drawings, reviews, and short stories, several of which have been identified; but the paper made no headway, and the last number was issued on February 1st, 1834, a little more than twelve

When *The Constitutional* went down, all that was left of Thackeray's patrimony was swallowed up in the wreck, and just married, it behoved him promptly to earn money. At the time he was devoting himself to the study of art, but he saw no prospects of making a livelihood from this pursuit for many a year to come, so he flung himself forthwith upon Fleet Street. From the first he found plenty of work, and in a few years was a contributor to *Fraser's Magazine*, *The Times*,



months after the first number appeared. Two years later Thackeray invested in shares of *The Constitutional and Public Ledger*. From the first he was its Paris correspondent, and sent to it more than forty letters signed "T.T.," besides (there is reason to suppose) many anonymous literary and art notices. These two newspapers are very rarely to be met with; but in 1899 a complete set of the latter sold for £210. This had been included in a bundle of miscellaneous magazines and papers sold a few months earlier at a London auction room for less than thirty shillings!

Bentley's Miscellany, *The Britannia*, *The New Monthly Magazine*, *The Corsair*, *The Westminster Review*; *Cruikshank's Omnibus*, *Comic Annuals*, and *Table-Books*; *Ainsworth's Magazine*, *The Morning Chronicle*, *The Anti-Corn Law Circular*, *The Globe*, and many other periodicals.

His first book, published in 1836 by Mitchell of Old Bond Street, and Rittner and Goupil of the Boulevard Montmartre, was a small folio entitled *Flore et Zephy*, containing nine drawings, including a sketch on the wrapper. There are very few copies extant, but it has been reproduced by his daughter, Mrs. Ritchie, in the biographical

First Editions of Thackeray



edition. The following year he issued, for private circulation only, *King Glumpus—An Interlude in One Act*, with three illustrations; this is the first produced of which he was both author and illustrator. It has been asserted that he played one of the parts. *The Exquisites*, a similar production, issued in 1839, also for private circulation only, has been attributed to him, but experts are not quite satisfied that this little play is from his pen, though the illustrations were almost certainly drawn by him. There is a copy of each of these books in the British Museum library, and only one known copy of each besides.

The first serious contribution to literature issued by Thackeray in book-form was *The Paris Sketch Book* (1840), containing nineteen items, ten of which had already appeared in various magazines. The *Essay on the Genius of George Cruikshank* was already printed in this year from *The Westminster Review*, while in 1841 appeared *Comic Tales and Sketches*, two volumes containing the reprinted *Yellowplush Papers*, *Major Gahagan*, *The Professor*, *The Bedford Row Conspiracy*, and *Stubbs's Calendar*, with a most amusing preface, and a frontispiece that has only since been reproduced

in *The Life of William Makepeace Thackeray*. It must be carefully noted that unsold copies of this

edition were placed on sale in 1848 with a new title-page, on which Mr. Michael Angelo Titmarsh is mentioned as the "author of *Our Street*, *Vanity Fair*, etc." These volumes contained the first reprint in England of *The Yellowplush Papers*; but a "pirate" version had been issued three years before by Carey and Hart, of Philadelphia. In 1841 there appeared also *The Second Funeral of Napoleon*, and *The Chronicle of the Drum*, which volume was a failure. The poem was subsequently included in the *Ballads*, and *The Second Funeral* was first reprinted in *The Cornhill Magazine* in 1866. *The Irish Sketch Book* appeared in 1843, when, although the pseudonym of Titmarsh was still employed, for the first time the author's name was signed at the bottom of the dedication to Charles Lever. *Notes of a Journey from Cornhill to Grand Cairo* bears the date 1846. The Christmas books followed: *Mrs. Perkins's Ball* (1847), *Our Street* (1848), *Dr. Birch and his Young Friends* (1849), *Rebecca and Rowena* (1850), reprinted, with many alterations, from a paper in *Fraser's Magazine*; *The Kickleburys on*



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the Rhine (1850), the second edition, dated 1851, is more interesting because it contains the famous *Essay on Thunder and Small Beer*, the reply to the criticism which had appeared in *The Times*; and *The Rose and the Ring* (1855). All these volumes were issued in pink pictorial covers, and some copies of each—except *The Rose and the Ring*—contained coloured illustrations. *Vanity Fair* was brought out in parts, with a wrapper, the illustrations upon which were not reproduced in book form. The first edition contained the suppressed woodcut of the Marquis of Steyne. The original title was *Vanity Fair: Pen and Pencil Sketches of English Society*"; in book form this was altered to "*Vanity Fair: A Novel without a Hero*"; and the well-known "puppets" preface was added. *Pendennis*, *The Newcomes* (illustrated by Richard Doyle), and *The Virginians* were also issued in parts; when issued in book form a preface was added to *Pendennis*, but the illustrations upon the wrappers of this and the other two novels were not reproduced; *Esmond*, without illustrations, was originally issued in three volumes. *The Snobs of England* appeared in *Punch*, and were reprinted in green pictorial covers under the title of *The Book of Snobs*, when seven chapters were omitted because, so ran the author's note, "On re-perusing these papers,

I have found them so stupid, so personal, so snobbish—in a word, that I have withdrawn them from this collection." The suppressed chapters were included in a supplementary volume of the collected works (1886). *The Great Hoggarty Diamond*, which came out in *Fraser's Magazine* during 1841, was not reprinted until eight years later, when Thackeray's fame was well established; while *Barry Lyndon*, which appeared in the same periodical, first re-appeared in England in *Miscellanies*, Vol. iii. (1855). In America it had already been included (1853) in Appleton's Popular Library of the Best Authors; indeed, Thackeray was much more keenly appreciated in the United States than at home, and Messrs. Appleton and other publishers reprinted many of his reprinted works years before they were obtainable here. Thus, when *The English Humorists* were brought out in England in 1853, Messrs. Harper and Brothers publishing them at the same time included in the volume the lecture of *Charity and Humour*. Of later books there is but little to say. They are not valuable as first editions because the editions were so large; but the earlier volumes are well worth the seeking, and there is in some of them much that even yet has not been included in the *Collected Works*.





Alençon

Part II.

By M. Jourdain

It was in 1675, also, that the name of Point de France began to be confined to Point d'Alençon; no doubt as the most important of the French fabrics.* Point d'Alençon is made by hand, with a fine needle, upon a parchment pattern. The parchment was originally used in its natural colour, but before 1769 green parchment had been adopted, as it is mentioned in an inventory of that date.† The worker is better able to detect any faults in her work upon a coloured ground than upon white. The paper pattern is laid upon the strip of parchment, which rests on a pillow, and the outlines of the ornament are pricked with a needle. After pricking, the parchment is given to a "traceuse,"

who first sews it to a piece of very coarse linen folded double, then forms the outline of the pattern by two threads‡ which are guided along the edge by the thumb of the left hand, and fixed by minute stitches passed with another needle and thread, through the holes of the parchment. The "Picage" and the "Trace" date in Alençon from the first imitation of Points de Venise. The next process, the making of the "Fond" or "Entoilage,"§ employs exactly the same stitch which was used for the *mat* of point coupé and for the "flowers" of Point de Venise. The worker works the button-hole

‡ "D'abord on se servit de deux fils doubles ce qui arrive quelquefois obtenir une trace solide." (*Ibid.*)

* "Après la dissolution de cette société (1675) le nom de point de France fut donné au point d'Alençon. Ce nom était aussi souvent usité dans les actes que ceux de vélin et de point d'Alençon, et ces trois noms ont été employés concurremment jusqu'à nos jours."—*Histoire du Point d'Alençon*.

§ "Les brides étant presque nulles, on commençait ordinairement un morceau par les motifs. C'est pour cette raison que ce point porta dès l'origine le nom de *fond*, nom qui aurait dû appartenir aux brides et plus tard *au réseau*. Il conserva cependant ce nom de *fond*, et de nos jours il sort encore à designer le *mat* des fleurs, feuilles, ou autres ornements réservés à cet effet."—*Histoire du Point Alençon*.

† The Inventory of Simon Geslin, April 13th, 1769. (*Ibid.*)



stitch (*point bouclé* or *de bouttonnière*, not, as is stated in so many authors, *point noué*) from left to right, and when arrived at the end of the row, the thread is thrown back to the point of departure, and she works again from left to right over the thread. Occasionally small pin-holes (*portes*) or a diaper pattern of pin-holes (*quadrilles*) were let into the "fond." A more open variety of the "*Fond*" is the *rempli*,* formed by twisting the thread before making the loop, and these two processes were at first executed by the same worker.

The brides of Alençon are of three sorts: the *bride à picots*, the *bride bouclée*, and the *bride*

the mesh is covered with a thread twisted round it, and held in place by a button-hole stitch at each angle.†

The *réseau* is worked from left to right, *au point bouclé et tortillé*, with the thread attached to the outline of the flowers and ornaments.§ It began to be made at Alençon about 1700, as Madame Despierres proves|| from various inventories, and not as Mrs. Palliser and M. Séguin assert, in 1741 at the earliest. The *modes* are made, like reticella, upon skeleton foundations of thread, which are afterwards covered with button-hole stitches, and were introduced, when the *réseau* was used, to give



ALENÇON (EMPIRE)

MUSÉE DES ARTS DECORATIFS, BRUSSELS

tortillée. The first—the *bride à picots*—had, in later Point de Venise, shown a tendency to approximate to a regular, generally hexagonal, mesh. These brides in Alençon were not marked upon the parchment until the reign of Louis XVI., and were made at sight;† and towards the middle of the reign of Louis XIV. the meshes show an exact hexagonal form. It will be remembered that in 1673 the "Nouveau point de Paris" is described in the *Mercur* as covered with "an infinite number of small picots." The *Bride bouclée sans nez*, also an hexagonal mesh, has no picots, and was invented about 1700. In the *Bride tortillée*

an open and clear effect to certain portions of the design. The first *modes* were varieties of the *brides à picots*, and zig-zag bars picoté (Les Venises). Then followed *des O à nez en queue*, *des écailles*, *des Mosaïques*, *des Râteaux*, *des O en cheinettés*, *des O boucles en queue*, *Mouches*, *Rangs blancs*, *O encadrés*,

‡ "On plaçait autrefois une épingle au haut de chaque hexagone, afin d'obtenir une tension pour la forme régulière de la maille, lorsque l'on se servait d'épingles, elle s'appelait *bride ébinglée*."—*Histoire du Point d'Alençon*.

§ There are several varieties of *réseau*—le *réseau ordinaire*, le *petit réseau*, le *réseau mouché*, le *réseau avec bobine*, le *grand réseau*.

|| "Le *réseau* se fait dans le sens du pied de la dentelle à son bord, par rangs de gauche à droite, au point bouclé et tortillé peu serré. Lorsque le rang est fini on revient en passant trois fois son aiguille dans chaque maille, et l'on recommence la deuxième rang de la même manière."—*Histoire du Point d'Alençon*.

* The "*rempli*" is found in *point coupé*, and used as contrast to the "*fond*," employed for closer effect.

† *Histoire du Point d'Alençon*.

Alençon

Boulettes, O à huit pattes, O à nez en chainettes, X en chainettes, Pavés avec cannetille (a small form suspended within a hexagon, a variety of the réseau rosacé), *St. Esprit avec rangs clairs, St. Esprit à six branches, St. Esprit avec gaze ordinaire* (various star devices), *Couronne d'O à nez, Couronne d'O bouclés* (a circle of small circles ornamented with picots), *Étoile à double nez* (a star picoté). The *modes* of Alençon, though very light and open and effective, are not so rich and varied as those in Venice à réseau, or Brussels lace. Indeed, in 1761, a writer, describing the Point de France, says that it does not arrive at the taste and delicacy of Brussels, and that the *modes* are inferior, and consequently much point is sent from Alençon to Brussels to have the *modes* added; but connoisseurs, he adds, easily

cast over a thread, which outlines various forms in the design—a distinctive mark of Point d'Alençon. In general the works distinguished as Point d'Alençon, Point d'Argentan, and Argentella|| have so many characteristics in common that it would be preferable to call them Alençon à réseau, Alençon à grandes brides, and Alençon à réseau rosacé.

"*La Brode*,"¶ the next process, is worked in button-hole stitch, and gives relief to the design in the veining of the leaves, the stalks of the flowers, etc. The "*brode*" is borrowed by Alençon from raised Venetian point, but the relief is much lower in the French "*brode*." To obtain the raised effect, a pad of coarse thread was laid down, and upon these very close button-hole stitches were worked. When this is completed, the threads which unite



ALENÇON (EMPIRE)

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

detect the difference.* A favourite *mode* is the square trellis foundation, ornamented with squares and circles at the points of intersection. Zig-zag lines finely picoté are also used with effect. One of the *modes*, which consists of a button-hole stitched solid hexagon within a skeleton hexagon,† and connected with the surrounding figure by means of six small ties or brides, is sometimes used extensively to form a groundwork, when it has been named by M. Dupont Auberville, "*réseau rosacé*" (Argentella). This "*Argentella*" was supposed by Mrs. Palliser to be of Genoese‡ workmanship, but it has no affinities with the type of lace made in Genoa, while its character and the style of the floral patterns are those of Alençon. Its *cordonnets*§ is sometimes done in button-hole stitches closely

lace, parchment, and linen are cut by a sharp razor passed between the two folds of linen; the loose threads are removed (*Enlevage* and *Eboutage*) and the *regaleuse* repairs any small defects, and there remains one last process,** that of uniting all the segments of lace imperceptibly together, or the "*Assemblage*." The seam follows as much as possible the outlines of the pattern. When

|| Its technicalities, according to Mr. A. S. Cole, resemble those of the delicate and latest Venetian laces. "The work may have been made in Italy, but the name would appear to be an Italianized rendering of Argentan; and it is just as likely that some of the Venetians working as soon at Argentan as others were at Alençon, made the Argentella lace."

¶ "*La brodeuse*. . . attache à sa ceinture un fil appelé *menu* ou fil conducteur, puis elle attache un autre fil à la trace. Elle fait sur le menu trois ou quatre points bouclés, *fiche* son aiguille dans la trace en faisant le quatrième ou le cinquième point, et continue, en procédant toujours de la même manière." — *Histoire du Point d'Alençon*.

** "*L'Assemblage* consiste à raccorder les dessins, à les unir par une couture, quand c'est une fleur. Lorsqu'il s'agit du champ, soit de bride, soit de réseau, on refait les mailles, afin que l'assemblage ne paraisse pas. C'est toujours une ouvrière habile que l'on choisit pour ce travail. L'assembleuse doit connaître tous les points."

* *Dictionnaire du Citoyen*. Paris, 1761.

† It is sometimes set within a square.

‡ "Formerly much of it was to be met with in the curiosity shops of that city." (Mrs. Palliser, 1864.)

§ The *cordonnets* is also of stout thread.

finished, a steel instrument, the *aficot*,* was passed into each flower to polish it and remove any inequalities on its surface.†

In Point d'Alençon, horsehair was introduced to give firmness and consistency to the *cordonnnet* in the later period of Louis XV., and during the reign of Louis XVI. It has been objected‡ that this *cordonnnet* thickens when put into water, and that the horsehair edge draws up the flower from the ground and makes it rigid and heavy. It was this solidity of Alençon, and of the still heavier Argentan, which caused them to be known as “*Dentelles d'hiver*.”§ According to Peuchet, it was only worn in the winter, though at that date it was sufficiently light in design.

In 1836, Baron Mercier, thinking by producing it at a lower price to procure a more favourable

sale, set up a lace school, and caused the girls to work the patterns on bobbin net, as bearing some resemblance to the old “*point de bride*,” but fashion did not favour “*point de bride*,” so the plan failed. The only important modern innovator in workmanship was the introduction of “*shading*” on the flowers by *M. Beaumé*|| in 1855. Shaded tints were brought in tentatively by *M. Larnaz Triboult*, and in a book of patterns for point made between 1811 and 1814, certain leaves were marked to be shaded. This effect is made by varying the application of the two stitches used in making the flowers—the *toilé* which forms the close tissue, and the *grillé*, the more open part of the pattern. This system has been adopted in France, Belgium, and England, but with most success in France. The thread from which Alençon was made was spun at Lille,¶ and also at Mechlin and Nouvion.**

* *L'afficage* is not included in the operations.

† There are therefore 12 processes, including the design. These can be subdivided into 20 or 22.

‡ *Dictionnaire du Citoyen*. Paris, 1761.

§ “Déjà, sous Louis XV., le point d'Alençon et le point d'Argentan étaient désignés par l'étiquette come ‘*dentelles d'hiver*.’”—*L'Art dans la Parure*. C. Blanc.

|| Mrs. Palliser, *History of Lace*.

¶ “La fabrique de Lille fournit les fils pour le travail du point. Ils sont plus fins et plus retors que les fils destinés à la plus fine dentelle.—*Peuchet*.”

** *Histoire du Point d'Alençon*.



ALENÇON (EMPIRE), THE GROUND POWDERED WITH BEES
EMPERESS MARIE LOUISE, ABOUT 1810

SAID TO HAVE BELONGED TO THE
VICTORIA AND ALBERT MUSEUM





COMING FROM SCHOOL.

Painted by Thomas Stothard, R.A.

Prints

The Pictorial History of Skating A Suggestion for Collectors By Martin Hardie

JUST as it is better for the student to know everything about something than something about everything, so for the collector there is a charm in making one subject his own, in having a collection that in one special branch, at any rate, is finished and complete—complete in the sense of covering the entire ground, finished in that it contains a few examples that are unique. As an old-fashioned writer well expressed it: "He that sips of all arts drinks of none." But many things are changed since the days when Horace Walpole bought mezzotints by M'Ardell and J. R. Smith for half-a-crown apiece, and he who would specialize to-day finds endless difficulties in his path. In the first place there are so many competitors in the field. Fashionable society takes an interest in art, and nowadays we all collect, *indocti doctique*, amateurs and connoisseurs—those who collect at the dictate of fashion, and those who collect because they know as well as love. And if the number of competitors has increased enormously within the last half century, prices have naturally risen to a correspondingly alarming degree. Cottagers in remote country villages are growing used to visits from agents of London dealers, and view you with cold suspicion if you ask whether

they wish to part with their brass candlesticks or old oak settle. If you desire to bring down big game and make your purchase at Christie's, you will have as your rival the American millionaire on his tramp abroad, making a corner in mezzotints or whatever be the passing craze that pleases his fancy. For many reasons, then, it is obvious that the ordinary collector who would specialize, and whose ambition has to be kept in due proportion to the length of his purse, must of necessity seek some pasture new.

Now we are essentially a sporting nation, and it has scarcely been recognised what an opportunity for the collector is offered by the illustration of his favourite sport or game. In a former number of *THE CONNOISSEUR* we considered from this point of view the possibilities given by the game of golf, and it is now our purpose to show something of the value and interest that lies in a similar collection of skating prints. While always aiming at the one special object, you bring together an endless variety of artistic matter—woodcuts, line engraving, etching, mezzotint, every manner of process and method. And in addition to the pictorial charm that such a collection will offer, you will gather a mass of historical information of



THE ACCIDENT TO ST. LYDWINA (1396)
FROM BRUGMAN'S *VITA LYDWINE*

infinite value in illustrating the art of skating from the time when, as Fitzstephen tells us, the 'prentices of London used to glide like birds over the ice, tying bones to their feet—"alligantes ossa, tibias scilicet animalium"—down to the days of racing on the Fens and the last new-fangled blade used by the latest champion at Davos Platz. The collector will have here an almost untouched field, for so far as we know the only collection of the kind is that of Dr. Fowler, the enthusiastic Hon. Secretary of the National Skating Association, to whose kindness we owe several of our illustrations, and to whose help

The archæological records of skating date back to the time when primitive man, unsteadily and with many a bruise, poled himself along on skates, fashioned from the metacarpal bone of a horse. Of these bone skates there are several specimens in the Guildhall Museum, but the earliest pictorial record, and the earliest notice of a bladed skate, is given by a woodcut of 1498 in Brugman's *Vita Lijdwine*, a copy of which is in the British Museum Library.

It is curious that this first known picture should furnish skaters with a patron saint. Saint Liedwi, or Lydwina, an ailing if virtuous damsel, was born of



A WINTER SCENE (1550)

BY F. HUYS, AFTER P. BREUGHEL DE OUDE

and courtesy much of our information is due. Dr. Fowler's interesting booklet, *On the Outside Edge*, is the only serious attempt in English to deal with the antiquarian and philological history of skating, and, as its author modestly states, is solely a contribution, for which our present illustrations may also serve, to some future historian's monumental work: "*Geschichte des Schlittschuhlaufens: ein Beitrag zur Kenntnis der höheren Psychophysik. Von Schwingenbein Schlangenbogen, ausserordentlicher Professor der nutzlosen Künste in der Universität Weissnichtwo 1910. Folio.*" May we venture to add: "*Mit vielen prachtvollen Abbildungen erläutert*"?

noble parents at Schiedam in 1380. Persuaded by her girl friends to skate for her health's sake against her own inclinations, she was knocked down accidentally on the rough ice in 1396, a rib being broken inwards, which accident the illustration depicts. For the rest of her life she was confined to her bed, a martyr to unspeakable diseases. Even during her lifetime of extreme piety and devotion visions and marvels surrounded her, replaced by miracles after her death in 1433. A beautiful engraving of the sixteenth century by Wierix shows the Virgin Saint of Schiedam being presented by an angel with a branch from Paradise. In 1616 she was formally beatified,

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and sanctified in 1890. A life of the saint was recently published by Mr. Huysmans.

Our next illustration reproduces another sixteenth century print, by F. Huys, after P. Breughel de Oude. It shows a lake crowded with figures—skating, sliding, sledging, falling—full of life and movement. The scene is a typical one, and is reproduced in almost all its details in similar prints of the same period, all bearing the title *Hyems*, by Heemskerck, Van der Heyden, and others of their school.

An early caricature belonging to this date is a picture by P. van der Borch, in which monkeys, grotesquely dressed and wearing skates, are disporting themselves upon the ice. Of similar character is a print, some fifty years later, by Jacob Matham, showing two owls in elaborate costumes skating with all due solemnity.

Among the rising Dutch school of the seventeenth century we find so great a cloud of witnesses that it is impossible to do more than mention them in mass. The clear frosty atmosphere of winter, with its fine effects of colour and the opportunity of combining with landscape the human figure in endless variety of character and motion, seem to have lent a special inspiration to these painters of Holland. In our National Gallery alone there are skating pictures by Avercamp, Beerstraaten, Van Goyen, Van der Neer, Van Ostade, and Adriaen Van de Velde. But our subject now is prints rather than pictures, and though there are several fine engravings after the paintings of the period, notably *Les Amusemens de l'Hiver*, by Aliamet, after Van de Velde, and two after Vandrever by Le Bas and Boydell, yet the original engravings are of more interest. Foremost among these come several by Jan Van de Velde in his various series of months. The month of February in the large series is of interest, as the first state shows skaters on the left, who have been replaced in the second state by the figure of a man pushing a sledge laden with a cask. Rembrandt does not seem to have been so much attracted to winter landscapes as the rest of his Dutch contemporaries, though the Cassel Gallery possesses a spirited sketch of his that gives a fine effect of ice and snow, with a man strapping on his skates on the left. In 1634, however, he made a small etching of a single skating figure, dainty and full of motion. The etching is about two inches square and shows a man in full swing of skating, carrying a pole over his left shoulder.

To the latter part of the seventeenth century belong two fine mezzotints by J. Gole, after C. Dusart, *Le Hollandois sur la Glace*, and its companion picture, *La Hollandaise sur les Patins*. By Romeyn de Hooghe is one of the few early prints that show ladies on skates. It represents two strapping lassies wearing masks, and seems to be a companion picture to his *Kolver*, the giant golfing figure which has been reproduced in *THE CONNOISSEUR*. A fine



JANUARIUS BY CASPAR LUIJKEN

single figure is that of a skating peasant in an etching by Adriaen Brouwer; nor must we forget a beautiful print by Sanredam, after Goltzius, where a gentleman and his lady are shown skating together.

The eighteenth century naturally presents us with several superb examples of line engraving. Two that we reproduce are somewhat similar in character and idea, as well as in costume and details. Both possess the airy nothingness and adventitious prettiness that are typical of the period of Louis Quatorze. The first, entitled *Januarius*, is by Caspar Luyken,



LES AMUSEMENS DE L'HIVER

BY DAULLÉ, AFTER BOUCHER

and is particularly pleasing in the graceful poise and easy rhythmic motion of the figures. The second, entitled *Les Amusemens de l'Hiver*, is by Daullé, after François Boucher. The original painting belonged to Madame de Pompadour, and the engraving is dedicated *À Madame de Pompadour, Dame du Palais de la Reine*. Other fine French engravings of the period are *La Chaumière Hollandaise* and *Les Plaisirs de L'Hiver*, both by P. C. Canot, after Jean Pillement, and *L'Hiver* by Nargeot, after Lancret.

The seventeenth century in England was without any school of engravers, though literary references are frequent. On December 1st, 1662, Mr. Pepys for the first time in his life "did see people sliding with their skatees, which is a very pretty art"; and Swift, in his *Journal to Stella* (January 31st, 1710-11), notes that he saw "the rabble sliding with skates, if you know what those are." But there seem to be no pictorial English records till the latter part of the eighteenth century, when we find one or two coloured mezzotints after George Morland, and an engraving by Bartolozzi after Zocchi, an Italian painter. This is of special interest as being engraved in line, and also because the original design is obviously drawn by a man who never saw skates or ice. The skaters, to borrow a useful Scots phrase, are "in their stocking soles," with no vestige of skate or blade, and sail along with arms outstretched in an attitude that no true skater would ever adopt. During this period the great school of caricaturists that began with

Isaac Cruikshank naturally contributes much to the history of skating. To Isaac Cruikshank we may perhaps attribute our unsigned illustration entitled *Skaiting Scene in Hyde Park* and *Published . . . by Harrison & Co., February 1st, 1785*. On the left "the old firm," with bench, gimlet, and charcoal fire, is as conspicuous as it is to-day. Of the same rough-and-tumble, ludicrous nature are *Six of the most approved methods of appearing ridiculous on the Ice*, by the same artist after Woodward, dated 1796. By Rowlandson in 1792 is *Cold Broth and Calamity*, and the *Miseries of Games, Sports, etc.*, in 1807. The same absurd attitudes and accidents are continued by Gillray in his *Elements of Skating*, a set of four etchings, *publish'd November 24th, 1805, by H. Humphrey*. By Gillray also are *Very Slippery Weather* and *Fine Bracing Weather*, both dated 1808. The traditions of the school were happily maintained by Henry Alken, who, in 1822 in his *Symptoms of being Amused*, gives us "*Symptoms of doing the outside Edge*" and "*of doing the insid (sic) edge*." Another interesting picture of London skating of a more serious nature is a *Frost Fair* on the Thames at St. Paul's in 1814, an aquatint by Reeve after L. Clennell.

Some interesting prints are those that illustrate racing scenes. Though figures of men and women, who may or may not be racing, appear on the canvases of Dutch painters of the seventeenth and eighteenth centuries, there appears to be no actual record of a skating race before 1805, when a trial of

The Pictorial History of Skating

speed between a hundred and thirty young Dutch women was held for a wager at Leeuwarden in Friesland. The year of grace 1805 was somewhat early for the appearance of the "new woman," especially among the staid Dutch nation, and the unwonted scene gathered a huge concourse of spectators. Our illustration of this race reproduces a portion of a tinted etching by Marcus after J. van der Poort, and bears the title, *Luisterryke Vrouwen. Schaatschen Rydparty Gehouden te Leeuwarden op den 1^{sten} en 2^{den} February des Jaars 1805*.

In England there are records of skating races on the Fens in 1814 and 1818, and the *Sporting Magazine* of the latter date reports a two-mile race at Carr Mill, in Lancashire, the prize being a hat. This was won by a young man named Marsh, an elderly man named Harrison taking second prize, a bottle of gin. In 1820 John Gittam beat J. Young, and became English champion in a race run at Crowland for a prize of five guineas. A print by George Cruikshank depicts another grand skating match held at Carter's Bridge, near Chatteris, in 1823. Sixteen of the best English skaters competed for a prize of £10, and J. Young, who defeated the renowned Gittam on this occasion, was not deposed from the championship till 1823. The Wisbech coach, which appears in the background of the picture, stopped to allow its passengers to view the race.

The revival of etching in modern times has caused some pleasing contributions to the illustrated history of skating. Etching seems peculiarly adapted to the rendering of the blackness of trees and figures seen against the sparkling white of winter snow, and among fine representations of skating scenes may be mentioned Guérard's *Patineurs sur le Lac d'Annecy* and Jongkind's *Vue de la Ville de Maaslin*s. We have space to draw attention only to the fine colour prints of Cecil Aldin. It is impossible also to enumerate the skating pictures that have appeared in books, magazines, and weekly papers. *A Treatise on Skating* (1772), by R. Jones, the oldest known work on the subject, contains some finely engraved illustrations of figure-skating, notably *The Flying Mercury*; and in *Le Vrai Patineur* (1813), by J. Garcin, the first French book on skating, come *Le Pas d'Apollon* and other excellent drawings.

Skating scenes, as we have seen from their popularity with the earlier caricaturists, lent themselves readily to humorous treatment, and the pictures in *Punch* alone, by Dicky Doyle, John Leech, Charles Keene, Du Maurier, and their successors, would in themselves form a collection of no mean value.

There is one passage in a well-known book that has naturally inspired more than one illustrator. We refer to the famous scene where Mr. Winkle made his first attempt to skate, and where "Mr.



SKATING SCENE IN HYDE PARK, 1785



ELEMENTS OF SKATEING, 1805

CARICATURE BY GILLRAY



A RACE BETWEEN DUTCHWOMEN AT LEEUWARDEN, 1805

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A GRAND SKATING MATCH IN 1823

BY GEORGE CRUIKSHANK

Pickwick paused, considered, pulled off his gloves and put them in his hat; took two or three short runs; baulked himself as often; and at last took another run, and went slowly and gravely down the slide with his feet about a yard and a quarter apart, amidst the gratified shouts of all the spectators." The engraving by "Phiz" is particularly good, and Dr. Fowler has in his collection what appears to be a soft ground etching, reversed from the engraving as it appears in the published editions.

As has been said, the subject is practically untouched, and buried in manuscript, portfolio, and book must be many a treasure still to be unearthed. But the collector who follows

these suggestions will have an added zest in his collecting, and in his game as well, be it golf or skating. Sale room and shop will have less of mustiness and of dust; the grass will be greener, the ball (be it Haskell or gutty) will carry the further; the ice will be crisper, the snow more sparkling, the edge on the "double rocker" more easily held; and over all the sky will be more blue, the sun more bright.

In this spirit we would fain end with the joyous advice of an old-world poet of France:—

Vivez donc aux
champs, gentil-
hommes,
Vivez, sains et
joyeux, cents
ans,
Francs du mal
heur des autres
hommes
Et des factions où
nous sommes,
En un si misér-
able temps.



VIEW OF THE TOWN OF MAASLINS

BY JONGKIND



Louis XVI.

Part II.

By Gaston Gramont

It has been claimed by many writers, and the artists who created it themselves thought so too, that the new style which took hold during the reign of Louis XVI. was indeed a renaissance—a revolution against principles, pernicious and degraded, which had become rooted in the affections of the people and tended to destroy their artistic perception. They urged, as reformers do, a return to a wholesome simplicity, and no doubt the pioneers of the new movement were sincere. But the purity gained in the form of the furniture was more than counterbalanced by the employment of such embellishments as marquetry and the use of more costly materials. We are far from saying that the pure Louis XVI. style does not possess supreme artistic worth. It is equally meritorious as that which prevailed under his predecessor. But for the artists

who flourished in the latter portion of the eighteenth century to elevate themselves above their immediate forerunners was gratuitous hypocrisy.

The decoration under Louis XVI. was perhaps the most sumptuous which has prevailed. The habits of the rich aristocracy of France had become more and more luxurious, and its members vied one with another in the magnificence of their mode of life. The apartments had become still smaller and daintier than formerly, and they were fitted up with a wealth of detail which gave ample scope to the artists.

The boudoir claimed special attention, and many of the most exquisite things were made for it. Nearly all the *ebenistes* made particularly attractive *bonheur-du-jours*. It was a piece which strongly appealed to the artists of the time. They could embody in it all that was delicate and elegant. It was small



BONHEUR-DU-JOUR
(WALLACE COLLECTION)

LOUIS XVI. PERIOD

Louis XVI.

in dimensions, graceful in proportions, and to the ingenuity in fitting it up there was no limit. It was essentially a woman's piece, and consequently prettiness and superficial beauty were demanded in it. Frequently the upper portion contained drawers or partitions for papers masked by a rolling screen. The latter was sometimes of wood marquetry, but more frequently—and

others in which its use is preferable to anything else. Part of the *bonheur-du-jour* is a case in point. Another beautiful *meuble* in which we have seen it effectively employed is the *cartonnier*. The drawers of the upper portion, over the cabinet, are sometimes found faced with leather, dyed a colour which harmonizes well with the surrounding wood and ormolu, and delicately tooled, with patterns



ARMCHAIR OF LOUIS XVI. DESIGN, COVERED WITH BEAUVAIS TAPESTRY (VICTORIA AND ALBERT MUSEUM)

particularly is such the case when the Louis XVI. style was at its height—imitated a bookcase, in which the backs of well-known books were shewing. This called another art—that of the leather worker—into play, and in this reign it reached the zenith of its development. The extension of its application was achieved by reason of the partial suppression of ormolu. This left spaces, which being almost invariably filled with marquetry, yet were occasionally by way of a change given over to other forms of decoration. Not in every artistic furniture would leather be desirable, but there are

akin to those which the *ciseleurs* used in the bronzes.

As the years rolled on, the desire for novelty kept ever recurring. The use of natural woods of many colours had furnished the *ebenistes* with a large field for the creation of successful marquetry patterns, not only from the actual beauty of the design itself as from the lovely colour effects which they were thus enabled to bring into play. There was a limit, however, to the number of colours obtainable from natural wood. The idea occurred to some of them to enlarge the range by staining,

and in some cases actually by dyeing, wood, which they specially selected on account of its fine texture and quality. Doubtlessly they were stirred to emulation by the great advances made in the Gobelins. There, under the direction of Neilson, the whole scheme of colourings was altered and brightened. So we find the delicate shades of green and yellow, red and blue making their

chairs and sofas. But there were few men of this time who could execute such suitable panels as Boucher and Oudry. Consequently we find throughout the reign of Louis XVI. frames of the period which carry subjects from these men. Those which the late Mrs. Lyne Stephens bequeathed to the South Kensington Museum, a chair from which we illustrate, are typical instances



CHIMNEY-PIECE IN THE DINING-ROOM, PETIT TRIANON, VERSAILLES

LOUIS XVI. PERIOD

appearance and contributing to the general splendour.

Not content yet with the result, the *ebenistes* brought the plaques of Sèvres to their assistance and imported those which Wedgwood had been turning out in England. The latter were exceedingly effective as centre-pieces for panels, surrounded with the highly-finished ormolu then prevalent. Further, Wedgwood's subjects were popular to some extent because many were drawn from the classics, and taste was gradually proceeding in that direction.

Tapestry was still favoured as a covering for

The tapestry is of characteristically Louis XV. design, but they were probably made in the later reign, because of their shape. They are placed upon Louis XVI. frames of good design. Many of the features present here are common to all Louis XVI. decoration—the straight fluted legs, the bottom of each flute relieved with head ornamentation, and the upper portion terminating in large but reticently formed leaves, a relic of Boulle and his school. Again, on that portion where the arm and leg meet, we find a rosette which, with minor differences, is to be seen on *bonheur-du-jours*, commodes and tables. These Boucher designs

Louis XVI.

were chiefly made at the factories of Beauvais and the Gobelins. The former frequently executed floral subjects and even landscapes with birds and animals, destined for the less expensive suites. Aubusson was engaged upon similar articles, but here the fables of La Fontaine still enjoyed a deal of their old popularity.

This was perhaps the Golden Period of the *ébénistes* and *fondeurs* and *ciseleurs*. A far longer list of great names has been left to us of men who flourished in the reign of Louis XVI. than of any other time. These masters were all inimitable in their way, and their models have become standards which have lasted until now. But they were artists first, and then craftsmen. It

speaks volumes for the sound workmanship of all their pieces that the marquetry upon them is just as good and sound now as ever. There has been neither warpage nor shrinkage, and even the colour of their stainings has stood remarkably well.

The designs in which they carried out their marquetry were frequently elaborate, not only embracing large *paniers* of flowers and foliage—these frequently serving admirably for centre panels or doors to cabinets or *écoinçures*—but also figures, and even landscapes, are occasionally encountered. These latter must have proved exacting in the extreme to execute. They were only attempted by such men as Oeben and Riesener, Lacroix and Petit. Sometimes the sub-division of labour was carried so far that one craftsman designed the *meuble*, another made the panels, whilst a third produced the bronzes.



MUSIC STAND, LOUIS XVI. PERIOD
(VICTORIA AND ALBERT MUSEUM)

When the Louis XVI. style was at its height, the decoration proceeded much upon the same lines as Boulle and Le Brun had journeyed upon. The pieces were akin in shape and in the manner of decorating them, the chief difference being that those of the later time being destined for smaller apartments, were less massive and of more delicate outline. Then as far as regards the marquetry used upon them, a certain similarity will be observed, if not in actual design, at any rate in the principles upon which they were built. The end of the eighteenth century designers would claim no doubt that they had progressed upon the work of Boulle. Certainly their work was more in harmony with the interiors in

which it was destined to be placed, but in actual comparison of decorative merit, they must give way. Boulle and Berain, with their charming arabesques, were, decoratively and artistically considered, much to be preferred to any of the men of the Louis XVI. time. We are not speaking now of their executive abilities—here, if there is anything to choose, Boulle perhaps must give way—but of the actual value of their design. There were some *ébénistes* of this time who thought that, in view of these similarities, the style of Boulle might be resuscitated; hence, for a time, there was quite a Boulle revival. Some of his lighter and smaller models were taken and worked up again. We reproduced in a former article a typical piece from the Wallace collection. The vogue, however, did not last long. Even carefully selected and finely executed as the pieces had been,

The Connoisseur

they were too sombre and ponderous for the new style of boudoir or salon. They were exceedingly costly to make, much more so than the average *meuble* of the time, and the public preferred the latter.

The marquetry in which the *ébénistes* of the time reigned supreme was constructed of geometrical patterns, delicately interlaced and carried out in multi-coloured woods. This was not, as many have supposed, confined to flat surfaces. There are quite a number of bureaux existing, with roll tops,

covered with it. Surely here was a test of the *ébéniste's* material and workmanship. But to-day they are quite sound, shewing no signs of warping or starting. In some cases, where they have been submitted to unfair usage, such as undue exposure to sun or the heat of a fire, complications have arisen. Many of those pieces, too, which have been sent to America, have suffered owing to the climate; those, however, preserved in the public and private collections of England and France are still in admirable state.



SECRÉTAIRE BY RIESENER

(WALLACE COLLECTION)





Peint par Calet

Commencé par Dugas et terminé par Lemercier

Offrande à l'Hymen

IV^E AGE

A Paris chez BONNEVILLE Rue S^t Jacques. N. 195.

The Story of the Tweed

By the Right Hon. Sir Herbert Maxwell, Bart.

Reviewed

(London: James Nisbet, 2s. 5s. net.)

FEW indeed are the rivers of Europe that can vie in individual charm or in romantic and historic associations with Scotland's noblest water-course, the Tweed, which has for centuries been the theme of bard, of poet, and of prose writer, and is endeared alike to England and to Scotland as intimately bound up with many of the most thrilling episodes of the long struggle between them. It was in the remote days before the Strathclyde Merlin, the dreaded wizard, whose grave is still shown at Drummelzier, haunted the valley of the Tweed, that the glamour through which everything connected with the beloved river is seen first began to gather; but as time went on, and it became the dividing line between two nations always at daggers drawn, its claim upon the veneration and affection of both grew ever stronger, until at last the final seal was set upon its fame by the latest of the magicians of the North, the great Sir Walter Scott, in whose pages the subtle, indefinable aroma of the past is preserved for all future time.

To undertake to write the life-story of a river

that has already been the theme of so many eloquent pens must have required no little courage, but Sir Herbert Maxwell has brought to bear upon the difficult task the enthusiasm of a true patriot tempered with the reserve of an accomplished scholar, and has succeeded in producing in spite of all rivalry a volume of enthralling interest. With consummate skill he has unravelled the tangled skein in which fact, legend, tradition and fiction have long been interwoven, sifting the real from the unreal, yet withal—and this is perhaps the secret of his power to enchain the attention—giving due weight to the fact that in the magic valley of the Tweed romance has often been a determining factor in the making of history.

Sir Herbert begins his story at the very fountain head, explaining that although the accredited source of the Tweed is the spring known as Tweed's Well, it is really in the little Corse Burn, that receives the outflow of the well, that the river first takes form and being, adding that the burn with the hill above it derived their apparently gruesome name from a cross, now destroyed, which used to



JEDBURGH ABBEY

BY D. Y. CAMERON

The Connoisseur

serve as a landmark for miles round, as well as a reminder to travellers of their Redeemer.

It was at the head of the Erricstane Pass, near this cross, that the meeting took place in 1306 between Robert Bruce and his devoted follower, the "good Sir James Douglas," after the former had slain his hated rival, the Red Comyn, in a church at Dumfries, so that the historic memories of the Tweed began at its source. Each little burn, indeed, that serves to increase the volume of the

from their impregnable fortresses. Sir Herbert notes *en passant* that the parish church of Stobo is one of the very few Norman ecclesiastical buildings of Scotland that have escaped destruction, and he tells *in extenso* the chequered story of each great house that has taken any share in the making of history or the weaving of romance. In Ettrick Forest and at Interleithen and Traquair he pauses long, as is fitting, declaring that it is impossible to escape the spell cast upon all this land by Sir



THE EILDON HILLS

BY D. Y. CAMERON

infant stream, has some more or less melancholy association, and all of these are dwelt upon at length by Sir Herbert. At Mossferman Yett, what may be called the ballad district *par excellence* is entered, and long quotations are given from many ballads and lays aptly characterized as floating minstrelsy, the greater number of which are traced to their original sources. At Drummelzier the faithful biographer pauses to evoke the shadowy form of Merlin the wizard, and to discourse on the vexed question of his identity, leading his readers thence into the country where for so many years the turbulent barons had their headquarters, lording it over all comers,

Walter Scott, for, he explains, Interleithen claims to be the original of his St. Ronan's Well, and the closed gates barring the long avenue to Traquair House are flanked by pillars bearing aloft two stone bears, which do duty in the Tullyveolan of *Waverley*. *Apropos* of Ellibank Tower is told the weird legend of "Muckle-mou'ed Meg," whom young Scott of Harden married to save his life, and Ashieshel, the first home on Tweedside of Sir Walter, where the *Lay of the Last Minstrel*, *Marmion*, and the *Lady of the Lake* were written, is eloquently described. The legend is told of the trial of strength between the wizard Michael and the witch of Faleshope, and the neighbourhood in which it is supposed to

The Story of the Tweed

have taken place is peopled once more with the uncanny denizens of elf-land, in whose malevolent influence the country folk firmly believed; the melancholy associations of Philiphaugh, the old name of which means the meadow of the foul hope—where the Star of Montrose set to rise no more—are recalled by the royal Burgh of Selkirk, from which went forth the eighty mighty bowmen, of whom only one returned, receive their full meed of recognition, and many deeply-interesting pages

death, that the interest of this remarkable record culminates, for, says the writer, "it is more closely interwoven with Scottish history than Dryburgh, the sepulchre of more of Scotland's great ones than Jedburgh, and is less marred in its main structure than Kelso." For all that, the succeeding chapters on the districts beyond the Eildon Hills, that were the scene of so many typical episodes in the long war between the Scots and the English and the bitter feuds between rival chieftains, almost



MELROSE

BY D. Y. CAMERON

are devoted to Abbotsford, Melrose and the Eildon Hills, with the lovely glens and valleys that were beloved of Thomas of Ercildoune, surnamed the Rhymer, who shares with the wizards Merlin and Michael Scott the honour of being looked upon as true prophets by their fellow-countrymen. For the much-criticised building of Abbotsford Sir Herbert pleads that the incongruities condemned by Ruskin may well be forgiven, for he urges, had not Scott fixed his affections upon Tweedside, where would have been the charm of all this vale? It is perhaps in the account of Melrose—the Kennaquahair of the "Abbot" and the "Monastery"—with its Abbey unsurpassed in the beauty of

every glen having its own local heroes, are full of enthralling charm. Very noteworthy, too, is the description of Jedburgh, with its recognition of the pathetic patience of the stout burghers, who, after each fresh scene of desolation set to work to rebuild their streets, whilst that on Berwick-on-Tweed makes it possible to understand how the quaint tradition arose that when the Devil showed our Lord all the kingdoms of the world and the glory of them, he kept his thumb on the old fortress city, so greatly did he covet it for his own possession, as the most desirable spot on earth.

But the chief attraction of this handsome volume will be found in the superb plates reproduced in

The Connoisseur

facsimile from Mr. D. Y. Cameron's drawings. The artist's name should be sufficient guarantee for the quality of the work, for Mr. Cameron has gained for himself a position among the leaders of contemporary art. His noble landscape compositions in oil; his decorative water-colours with their rich, tawny colouring and effective broad sweeps of light and shade; his strong etched work, for the like of which we have to go back to Méryon—all this reveals the mind and hand of the true master. The plates which accompany the *Story of the Tweed* express in the happiest manner not only the picturesque aspect, but also the romantic spirit of that district. There is an almost tragic intensity in the gloomy darkness of the *Flodden* drawing, which is only relieved by a dazzling break of light over the black horizon. *Near Tweedshaws* is a sunset of glowing colour, though printed in monochrome sepia; the fiery ball of the planet is seen disappearing in the dip of the black hills. Even as heraldry has devised a mechanical system to express colour by line, a kind of hieroglyphic convention, so Mr. Cameron suggests the full range of the painter's palette by the quality of his washes.

It is astonishing how easy it is to replace in one's imagination those simple washes of sepia by the rich colours of nature. And how tellingly the depth of space and the grandeur of the scenery are expressed by the proportions of sky and earth.

Even the misdeeds of "Old Q."—the last Duke of Queensberry and Wordsworth's "*Degenerate Douglas; oh, the unworthy Lord!*"—have been turned to advantage by Mr. Cameron in the *Neidpath* drawing, where the barrenness of the hills denuded of their trees helps to increase the sombre, almost tragic dignity of the massive stone walls of the castle. Perhaps the best of all the plates is the *Melrose*, with the noble curve of the river in the centre, and the trees placed, in summary fashion, in the foreground just where they are needed for the decorative balance of the composition. In the *Coldstream* plate it is truly astonishing to observe how a few bold washes can invest with interest a picture void of incident—a mere huge stretch of water divided by a narrow strip of land from the sky which is practically of the same tone value as the water. Every plate, in fact, is of peculiar value as a work of art.



TRAQUAIR HOUSE

BY D. Y. CAMERON

MANUSCRIPT and Autographs -

BYAM SHAW 1902

The Furnishing of Hampton Court in 1699 By Edward F. Strange

THE rarity of contemporary records of the prices paid in the seventeenth and early eighteenth centuries for furniture and upholstery, or, indeed, of any authentic documents bearing on this subject, has been a source of considerable difficulties to historians of the craft. It is, therefore, with considerable pleasure that I am able to draw attention to some manuscript estimates, fully priced, which have recently come into the possession of the nation; and will henceforth find a permanent resting-place, where they will be carefully preserved and easily accessible to the public.

Some little time ago the Victoria and Albert Museum acquired, by purchase, twelve sheets of paper, on which are set out in a form obviously official, estimates for furnishing various rooms in the

Palace of Hampton Court. The nature of them will be at once understood by the title of the abstract:—

"Great Wardrobe since Mich'mas, 1699. An
"Abstract of the
"Several Estimates
"delivered to y^e L^{ds}.
"Comm^{rs}. of y^e Trea'y
"of the charge of the
"Goods furnished &
"to be furnished for
"His Ma^{ties}. Service
"at Hampton Court.
"Prices ready
"money."

The total of this abstract is £3,386 5s. 11½d.; and a note is appended to the effect that certain items are not yet estimated; and that, owing to an alteration, the price of others is increased beyond the sum named above.

These estimates are dated, one on the 12th February, 1699, and the rest on various days in December of that year. Several of them are endorsed "Montagu"—the signature of a somewhat notable personage,

An Estimate of the charge of the following particulars for furnishing of Hampton Court
(For present money)

In his Ma^{ties} two Closets
Two large Closets of Linen at 140 = = =
70s each

In his Ma^{ties} two Bedchambers
to putt his Bed upon
Two crimson velvet Curtains
filled with feathers and trimmed
with silk fringes
For the Groom of the
Bedchamber in each waiting
A Handsome Locking Wardrobe
and Drawers
For the Serv^{ts} to the Gent^l
and Grooms and Bedchamber
Capt^l of the Guard & Colicute
mattress

Five large Bedsteads	at 20 =	7 =	10 =
Five small Quilts	at 20 =	7 =	10 =
Five feathered Bedsteads	at 18 =	4 =	10 =
Five pair of Bedsteads	at 14 =	5 =	10 =
Five Under Blankets	at 5 =	1 =	5 =
Five Rugas	at 16 =	4 =	10 =
		28 =	0 =

Ralph, afterwards Duke of Montagu; but, at this time, Viscount Monthermer and Earl of Montagu. He figures largely and by no means creditably in the political and social history of his time; but we are concerned with him on the present occasion solely as Master of the Great Wardrobe, in which capacity he had dealt with the documents before us.

it was who built Montagu House, Bloomsbury, wherein, in 1753, was established the British Museum.

His endorsement is therefore a satisfactory proof that we are dealing with estimates actually accepted, wholly or in part, and not with some project never, in fact, carried out. As strengthening

the evidence in support of this view, it may be mentioned that, in addition to tenders for supply of furniture and materials, we have such notes as (on No. 3) the following:—

“For the loane of a Damaske Bed and “Bedding Chairs and Cushions Curtains “and all appurtenances to the same. “Also a Camblet Bed and Bedding and all “appurtenances to the same—att 4^l per “moneth from October 20th, 1699.”

This, in itself, is sufficient witness to the reality of the transaction.

A list of the rooms dealt with is necessary, in order to consider the extent of the operation. They are as follows, the wording being that of the originals:—

- No. 1. One of his Ma^{ties}. closets above staires.
2. To compleat the furniture for the Crimson Velvet Bed Sold to his Ma^{tie}. by the Rt. Hon^{ble}. the Earl of Jerzey for his Ma^{ties}. State Bedchamber.
For his Ma^{ties}. Service ... del. to y^e Office of y^e removeing Wardrobe.
For his Ma^{ties}. Eating room there.
For a waiting room next y^e King's closet.
3. For the Gentlemen and Groomes of his Ma^{ties}. Bedchamber in wayting.
4. For the furnishing the foot Guard rooms.
—Lieutenant Colonels Roome.
—Subalternes Roome.
5. In his Ma^{ts}. two Closets.
In his Ma^{ts}. two Bedchamb^{rs}.
For the Groom of the Bedchamber in close waiting.
For the Serv^{ts}. to the Gent^l. and Groomes of the Bedchamb^r. Capt. of the Guard and Chocolate Maker.
For the Yeomen of the Guard.
To be delivered to the removeing Wardrobe.

Wardrobe
February 12: 1699
An Estimate of the Charge of the
Furniture &c for his Ma^{ties} Chappell
at Hampton Court
Prices for ready Money
For 40 yarde of Crimson Genoa Velvet
for two Alter clothes or Carpetts one large
Cushion a pulpit cloth & desk cloth att } 072 = 00 = 00
36 ¹/₂ yard - - - - -
For 46 yarde of Crimson Genoa damask
for the Furniture & three Cushions for y^e Deans } 050 = 12 = 00
Seat and fourteen Cushions for the Lords -
Seat att 22 ¹/₂ yard - - - - -
For 248 ⁰/₂ of Crimson Silk fringes } 031 = 01 = 10 ¹/₂
for both the furnitures - att 2 ⁶/₈ ⁰/₂
For 16 Crimson in graine Tassells att 4. 6 00 3 = 12 = 00
For the Upholsters Work & finding fustynn
and downe for the Cushions & Silk thread,
& Serge lineings to the Carpetts, &c and for } 033 = 12 = 00
other Small Materialls & charges of ~
Sending his men to Hampton Court - - -
For a large Turkey Work Carpett for the
foot of the Alter - - - - - } 030 = 00 = 00
For One Bible large folio in two Volumes
Bound richly in Turkey leather, gilt, Strung
wth garter Ribbon: & fringes wth gold } 014 = 00 = 00
Carried Over - 214 = 17 = 10 ¹/₂

This appointment he had secured by purchase from his cousin, the Earl of Sandwich, in 1671, paying no less than £14,000 for it. He lost it on the accession of James II., being succeeded by Lord Preston; but, in 1689, again recovered it as the result of a successful action at law. His many public and private intrigues have no bearing on our subject; but one may perhaps note that he

Furnishing of Hampton Court

No. 6. For his Ma^{ties}. Horse Guards : for 3 Officers roomes.

For the Privy Gentlemen's Roomes.

For the Officer of the Granadeeres room.

7. For furnishing his Ma^{ties}. Apartm^t.

In the drawing roome.

In the privy chamber.

In the next roome.

In the Presence chamb^r.

In the 4 sd. several roomes.

8. For the Gallery.

For his Ma^{ties}. great Bed-chamber and Closet there.

9. For his Ma^{ties}. Chappell.

There are also, as noted above, an abstract, and a memorandum of overcharges.

A perusal of the items in these lists supplies a great deal of valuable information as to the cost both of materials and of utensils and furniture. At the outset it is, of course, necessary to warn the reader that the prices were probably extortionate. Still, allowances can be made; and a comparison of the figures now before us, with those of such inventories as are quoted by Miss Esther Singleton, will enable the student to form a pretty accurate opinion as to what King William III.—a none too generous patron of the arts—ought to have paid. He is provided with a clue in the note of over-charges referred to, which is as follows:—

The best Genoa Damask
vallued in y^e Estimate at
22s. per yard may be overcharged
bought for 18s. per yard £61 16 0
best Indian white damask set down at 15s. pr.
yard, and they may be bought for £6 per
peice, each peice containing 14 yards, wh^{ch} is
near 8s. pr. yard in 468 yards overcharge
is about
the best white damasks that are narrower
may be had for 5s. pr. yard
white silk fringe for window curtains set
down at 2s. an ounce may be had for 1s. 3d.
overcharge in 780 ounces comes to... ..

Sume overcharged

overcharged

£180 0 0

33 1 0

£275 01 0

Considering that Montagu's office was bought at the high price quoted above, for the sake of the profits to be made out of it, one is inclined to surmise that this note may simply have been intended for use as an instrument for extorting the Master of the Wardrobe's share of the plunder. But his addition will not bear examination.

Within the brief space at my disposal I can only indicate roughly the nature of the contents of these estimates. Almost without exception they refer

*The best Genoa Damask vallued in
y^e Estimate at 22 s yard, may be
bought for 18 s yard. — overcharged
61: 16: 0:
best Indian white damask
set down at 15 s yard, &
they may be bought for 6 s per
peice, each peice containing
14 yards, wh^{ch} is near 8 s yard
in 468 yards overcharge is about 180: 0: 0
the best white damasks that are
narrower may be had for 5 s yard
white silk fringe for window curtains
set down at 2 s an ounce may
be had for 1 s 3 d overcharge in 780
ounces comes to 33: 1: 0
sume overcharged £275 01:*

to furniture or upholstery. But before passing to the consideration of these two classes of work, a passing word is merited by the estimate for the furnishing of "his Ma^{ties}. Chappell." This is dated 12th February, 1699, and amounts to £271 3s. 10½d., the chief items being "40 yardes of Crimson Genoa Velvett" and "46 yardes of Crimson Genoa Damask," as well as 248¾ ounces of "Crimson silk frindges;" these three items amounting to £72, £50 12s., and £31 1s. 10½d., respectively. Work and materials came to

£33 12s.; and a rare indication of the cost of books, well bound, at the time, is supplied by the entries:—"For One Bible large folio in two Volumes bound richly in turky leather, gilt, strung wth garter Ribbon: and frindges wth gold... £14"; and "For 3 large Common Prayer bookes for the Alter and twelve small Common Prayer bookes bound richly in turky leather gilt strung and fringed .. £31." A "large Turky Work Carpet" cost £10.

But one of the most interesting of all these documents brings us face to face with work still to be identified, we believe, at the Palace. No. 2, as we have seen, deals with the State Bedchamber, and especially with its famous crimson four-poster bed: bought, it would appear, from the "Earl of Jerzey" (Edward Villiers, who had only resigned the appointment of Knight Marshall of the Household in June, 1699). The bed curtains were of "Crimson broad Taffaty" at 17s. per yard, and required 56 yards of stuff. 50 yards more of the same material went for window curtains, to say nothing of fringes, "cornice-Lathes," and string and tassels. The quilt was of the "best hair and finest flocks covered wth Sattin;" there was a "very larg downe Bed and Bolster, the Bolster covered wth Sattin" as well as two more mattresses and quilts. We also find "Silk Blanket Quilts finely quilted and Silk on both sides," and that the great plumes, etc., at the corners of the bedsteads, cost £105.

It is also interesting to note that a trade term, still in use, was employed in the seventeenth century; as evidenced by the entry "For 10 pair of 10 q^{ter}. Blankets at 28s. pr. pair .. £14."

As regards chairs there are numerous entries. "Cane chairs carv'd of Several Sorts" were tendered for at 10s. each. "Two Elbow Chair frames of Wallnutt tree carved fore parts and cross frames" cost only £2 10s. together; but upholstering them with "Crimson rich Genoa Velvet," "tufted and twisted silk fringe," "dyed Lynnen and curled hair to stuff them, wth two Cushions in the Seats and the Elbow's filled wth downe and fring'd"—altogether amounted to over £31 more. Similarly a "handsome carved fire Screene of wallnutt tree" cost but £2 5s., but the upholstery (only 2 yards of damask were required) came to £4 6s. 10½d. in addition. One is driven to the conclusion that the furniture maker was but poorly paid in comparison with his fellow-tradesmen. In this same account is a charge of £21 15s. for "87

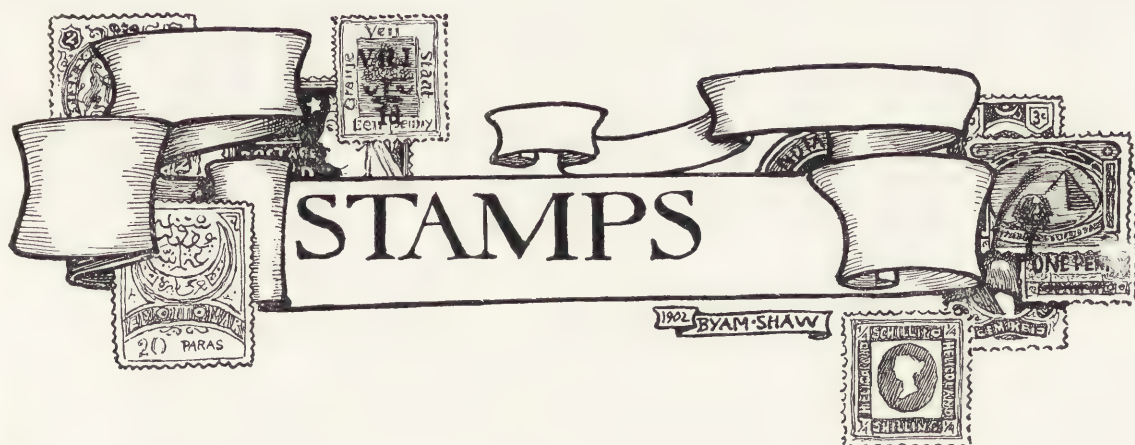
skins of fine gilt leather to hang a room" at 5s., *i.e.*, "a waiting room next the King's Closet."

The custom of keeping the cost of furniture quite separate from that of upholstery was generally followed. "A bedstead and carv'd Tester head-board and Cornices suitable and Curtain Rods to the same" for the Gentlemen and Grooms of the Bedchamber, is taken at £12. "Two Elbow Chairs and 4 back Chair frames" are £5. These chairs also were stuffed with linen and curled hair; and gilt nails, and red damask and silk fringes were used for them. "Two Elbow and 4 back fine cane chairs," in this account, are priced at £3; and "a large looking Glass Table and Stand black Japan'd" at £13. In No. 4 the furniture, etc., of the Lieut.-Colonel's room amounts to £39 14s. His bedstead is described as "handsome," but costs £2 only. Six cane chairs are provided for £2 3s.; each with a cushion costing 5s. Brass candlesticks are 4s. each, and the quilt of "stain'd Callico," a material supplied also to the Subaltern.

A general order for stores on No. 5 supplies us with the following items:—Brass candlesticks at 10s. per pair; Snuffers and snuff-pans at 14s. per pair; and pewter Basons at 3s. 6d. each. The officers' rooms of the Horse Guards at Hampton Court were furnished with "Turky work Chaires" at 12s. each.

The chief items in Estimate No. 7, endorsed "Rec^d. 22 Xbr. 99. To be Consid'r'd by my Lords" and signed by Montagu—are the chairs of State in the Drawing Room and the Privy Chamber. The Royal Arms and Supporters, embroidered on the back of the Canopy, being put down at £40, and "Two fine larg Glass's Tables and stands at £50 pr. set (or cheaper as his Ma^{tie}. shall direct)." In No. 8 we have the cost of "one larg Couch frame richly carved round the back and seat and finely gilt" for £5 10s.; as usual, not inclusive of upholstery.

Perhaps enough has been said, by now, to prove to students of the history of furniture that these documents are worthy of their very serious attention. They throw not a little light on the internal arrangements of Hampton Court; and it is probable that many of the objects referred to in them can now be identified. At all events, it is thoroughly satisfactory to reflect that they will henceforth be preserved carefully, and will be rendered in every way accessible and useful to the public.



Stamp Notes By William S. Lincoln

THE lamented death of the aged King of Denmark has drawn the attention of collectors to the stamps of that country which are now



undergoing so many changes. The old type of the numerals in circle, that we knew so well, are rapidly disappearing.

A new design has now been adopted in addition to the King's Head type, of which we furnished



notes in a previous number; these two designs are now supplanting the older stamps.

The latest production, and evidently an offspring of "l'art nouveau," is perhaps the first postage stamp to succumb to this craze.

The list of values now to hand is remarkable for the strange and erratic manner in which the Danish "powers that be" have intermixed the various designs.

The complete issue to date is:—

1	Ore, yellow, Crown and numeral.
2	.. red
3	.. grey
4	.. blue
5	.. green, King Christian.
10	.. red
15	.. purple, Crown and numeral.
20	.. blue, King Christian.
25	.. brown
50	.. violet
100	.. ochre

They are printed on thinnish wove paper, watermarked a crown, and are perforated 13.

It is remarkable that although the late King Christian IX. succeeded to the throne in 1863, it was not until 1905 that his portrait was shown on the Danish stamps.



At the same time, from Denmark, we have received a curiosity; a new Christmas stamp which may be affixed to a letter although possessing no franking power.

They are on sale at all the head post-offices, and the entire proceeds will be devoted to the various hospitals and charitable institutions of Denmark. The design represents two poor children drinking of the waters of charity, and the inscription is "Jul" (Yule), 1905. The stamp is excellently

printed in red, green, blue, and black, and is on unwatermarked paper, and is perforated 11½.



This is not the first time that Denmark has issued a "charity" stamp of this kind. Last year, one appeared printed in lilac, with a splendid medallioned portrait of the Queen of Denmark in black.

STAMPS OF GIBRALTAR, surcharged "Morocco Agencies," have recently caused quite a flutter in the Philatelic dovecote. The 50 centimos, on single C.A. paper, which has been out of issue for some time, has been considered a rare stamp for a good while, and collectors were not prepared for a further shock from our small post-office at Tangier.



However, the 1 and 2 pesetas have been received on both single and multiple C.A. paper, and as the single watermark had only a very short run and, from all accounts, only a few were printed, a rush for them at once took place. The 1 peseta, single, now sells at 4s. 6d., and the multiple at 1s., and the wise ones seem to think that the single will stand at a much higher figure still in the near future.

We have, therefore, to chronicle :—

- 1 peseta, black and red, single C.A.
- 2 pesetas, black and blue " "
- 1 peseta, black and red, multiple C.A.
- 2 pesetas, black and blue " "

WESTERN AUSTRALIA now presents us with a 5d. value on Victoria paper, watermarked crown and V. This will shortly, presumably, give place to the new watermark crown and A., which is now being prepared for all the federated colonies of Australia,



so collectors will do well to add this stamp to their books as quickly as possible as there is every prospect of a rapid rise in value.

The description of the stamp is :—

5d., olive yellow, watermark V. and Crown ;

and there are two varieties of perforation, Perf. 11 and Perf. 12.

SINGLE C.A. paper in the King's Head is rapidly disappearing and the new King's Head stamps on the multiple paper are succeeding them.

GIBRALTAR, British Somaliland, Grenada, Sierra Leone, and many others are now out. We cannot urge collectors too earnestly to fill up their sets of the single C.A.'s while the prices remain low. The instance of the £1 Southern Nigeria, watermarked single C.A., which has only been out of use a few months, and recently fetched £9, should be a warning to them to hurry up and fill up the blanks in their collections.



ON MULTIPLE C.A. PAPER, we have received the 4 cents British Guiana. The shade of colour used for the blue in the stamp is much deeper than the old shade of the single C.A. paper. It is a much handsomer stamp.

4 cents, lilac and ultramarine, multiple C.A.

Other values are expected from this colony on multiple paper by the next mail.



THE pretty stamps of the Malay Federated States are also joining the ranks of the "Multiples," and the advance guard has been received. We illustrate the 4 cent value, which is just to hand.

4 cents, red and black, multiple C.A.





AZALEAS, LAGO DI COMO, BY ELLA DU CANE
FROM "ITALIAN LAKES," BY RICHARD BAGOT
(A. & C. BLACK)



The "Connoisseur" at the Play: By H. J. Jennings

IN no respect has the English theatre made more progress than in the accuracy and completeness of detail of its scenic department. Opinions may differ as to the respective merits of the actors of to-day and the actors of the past; there may be room for an honest divergency of view upon the quality of our current dramatic literature; but few will seriously question the magnitude or the utility of the work which the stage has accomplished during recent years in the improved mounting of historical and quasi-historical drama.

In the "good old days" of the British theatre the most absurd anachronisms in scenery and costume were accepted without cavil by critics and public alike. Old prints have made us familiar with Malvolios attired as Spanish grandees, and Macbeths in square-cut coats with lace frills and ruffles. Some of us have seen, within a comparatively recent period, Claude Melnottes in the scarlet tunics of "Tommy Atkins," and Julius Cæsars attired as eighteenth century courtiers. Even where regal robes or suits of armour of sorts were indispensable to the mimic scene, they were generally designed without the least pretence to correctness, and the same velvet and ermine trappings, or the same tinsplate with creaky joints, served with delightful impartiality for stage monarchs and warriors of widely different periods and many various kingdoms.

As recently as thirty or forty years ago the historical drama was supported, so far as the rank and file of a theatre were concerned, by minor actors dressed almost in the same identical fashion for every costume play, which fashion indicated a fine careless contempt for the period of the play's action. The same "property" armour did duty for *Hamlet*, *King John*, *Richard III.*,

Henry VIII., and occasionally for *Coriolanus*, *Cymbeline*, and *Julius Cæsar* as well. I have seen in *Henry V.* the French and English soldiers dressed exactly alike, and there is an authentic story that one of these shilling-a-night warriors, not remembering to which army he belonged, and unable to discover any differences of uniform to guide him, asked the stage manager which he was—a French soldier or an English soldier. The stage manager, equally at a loss to discriminate, bundled the inquisitive "super" on to the stage, and cut the knot of the problem by declaring that he was a "blank fool."

Looking back through the vista of years, one recalls Charles Kean's management at the Princess's, Charles Calvert's at Manchester, and Henry Irving's at the Lyceum; and one must frankly and gratefully recognise the strong steady note of consistency and thoroughness of aim which ran through them all. The intelligent zeal for accuracy of detail exhibited by these actor-managers encouraged a higher standard of public taste, and educated playgoers to require archaeological and architectural correctness in historical productions. The slovenly anachronisms which had previously been perpetrated on the provincial, and in many cases on the London stage, and were tolerated by indifferent audiences, have now become comparatively rare. Such an anomaly as the actor who played Cassio appearing in a tartan kilt, which I once saw at a leading provincial theatre in my youth, would be impossible in the present day. The introduction of modern gas-fittings in a salon of the time of Louis XVI., or of Lee-Metford rifles in a Cromwellian play, would certainly attract the notice and excite the risibility of a present-day audience.

It is no part of my task in this article to discuss

the oft-debated question as to the relative importance of scenery and acting. The complaint sometimes heard that we are, by the appeal to the eye, dwarfing what ought to be the superior appeal, namely, that addressed to the mind and the emotions, is getting to carry less and less weight. The ideal state of affairs would no doubt be a combination of the very best histrionic art with the very best *mise en scene*; but even if the *laudatores temporis acti* profess that they cannot find on the twentieth century stage worthy successors to the giants of the past, still there is no reason why they should want to revert to that primitive condition of things when a bare back-cloth labelled "This is an amphitheatre" forced upon an audience the alternatives of focussing their attention on the art of the actors, or visualising the scene out of their imaginative consciousness.

Personally I attach great importance to the accurate mounting of a play; it has a distinct educational value. It is a lesson in the dress, the architecture, the decoration, the armoury of bygone times, which not only materially assists in the interpretation of the play, but also leaves the spectator with a permanent and correct impression of the civilisation of those more or less remote periods. The more enterprising managers of to-day, following in the footsteps of Sir Henry Irving, employ archaeological experts and authorities on historical costume to superintend the details of their scenic settings, the result being that the production of a play like Stephen Phillips's *Nero* becomes not only a serious attempt to delineate character and a presentation of more or less dramatic incidents, but also a series of historical tableaux, each one of which is an object lesson in the social life of Imperial Rome in the first century.

Before dealing with this important production, I may perhaps devote a note or two to the mounting of another play recently acted in London. Criticism in a monthly magazine is apt to be somewhat belated, but in these rapid times of red-hot press judgments, published within a few hours of the fall of the curtain on the first night's performance, more leisurely and deliberate comment may not be without something to compensate for its dilatory and "day after the fair" appearance.

Mr. William Mollison's production of *As You Like It* at the St. James's was, on the whole, carefully considered, refined, and well balanced. Something of the proper "atmosphere"—the idyllic and old-world charm of the exiles'

surroundings—seemed to be occasionally lacking in the forest scenes; but this was not due to spectacular default, rather to the obtrusive conventional mummary of one or two of the minor characters. One obscure member of the vocal hunting party, with a covetous perception of "footlight" possibilities, kept on sawing the air with his hands, in a sort of manual appeal to the audience, after the mechanical manner of grand opera chorus, and this little blemish, so trivial and probably well-meant in itself, was the fly in the ointment of an otherwise adequately realistic effect. One or two of the actors, whose rôles demanded dignity and impressiveness of manner and a certain sonorous smoothness of elocution, spoke the lines with the plebeian indecision of ordinary people tricked out for the nonce in unfamiliar costumes. Both the period and the scene of action of the play are sufficiently vague to permit of a little elasticity in dressing it, but I fail to see why Orlando in the wrestling scene should have attired himself in a singlet, silk-seated tights, and a very smart buckled belt, the palpable modernity of which suggested a recent visit to Robinson and Cleaver's. With the exceptions noted, the acting was pleasing and satisfactory, and I may perhaps be permitted to go out of my way in order to compliment Mr. Mollison on his Jacques. Even if he laid more emphasis on the humorous side of the character, as distinguished from the melancholic, than was quite in harmony with the Shakesperean ideal, it was nevertheless a scholarly and interesting study, and the "Seven Ages" speech has never been given with greater naturalness or a more judicious artistic restraint.

The production of *Nero* by Mr. Beerbohm Tree at His Majesty's Theatre, is an exceptionally brilliant illustration of the application of antiquarian diligence to stage scenery. Of the play itself (judged from the dramatic point of view) it is impossible to say much. There are one or two incidents in it which faintly stir interest, but for the most part the laboured blank verse scarcely moves one at all; the action is slow and disconnected, and the leading characters are vague, inadequate, and unconvincing. I am tempted to write of *Nero* at His Majesty's, not as dialogue and movement illustrated by scenery, but as scenery annotated by dialogue and such ponderous movement as there is; but the scenic effects are beyond question superb—they are not only superb, they are artistic; they are

The "Connoisseur" at the Play.

not only artistic, they are accurate. Mr. Percy Macquoid, whose antiquarian knowledge is profound, has seen to the correctness of the costumes, and readers of *THE CONNOISSEUR* do not need to be told that he is a distinguished authority on the furniture and dress of all periods. His magnificent work on English Furniture testifies to his vast knowledge and fine power of selection; the assistance he has given to Mr. Tree's spectacle testifies equally to his archæological accuracy and artistic instinct. And in the term scenery must be included the groupings, the poses of the subordinate people, the exquisite mosaic of colours—in short, the "setting" in which the actors move and attitudinize and declaim with a more or less general impression of unreality. Particular reference must be made to the banquetting scene at the close of Act II., which appears to be a faithful reproduction, down to the smallest detail, of a Roman feast; everything being arranged, even to the attitudes of the guests, so as to produce a great, well balanced, harmonious and impressive picture. Remembering Nero's æsthetic tastes and his love of pageantry, it is quite credible that street processions and popular assemblies in his reign were characterised by a gaiety of costume and an opulence of colour such as would not ordinarily be seen in the crowds of great cities. Nero was an apostle of luxury—an artist as well as a debauchee, and his artistic taste ran in the direction of a more or less disordered magnificence, with its inevitable accompaniment of a leaning to

brilliant chromatic effect. On this assumption the beautiful dresses of the play and the glitter and glory of its almost barbaric splendour may, no doubt, be reconciled with historical truth; at all events, if Mr. Percy Macquoid has given his *imprimatur* to the wonderful blendings of colour which distinguish the end of Act II. and the scene of Nero's entry into Rome, it would be temerarious for the ordinary spectator to hazard even a murmur of objection. I am quite prepared to accept with equal respect Mr. Macquoid's authority on the subject of Nero's dress in the third act; but accuracy and suitability are not always identical terms, and if Mr. Tree could only realise how he looks in that amazing dressing gown, I fancy he would be in a bit of a hurry to change it for a costume which, though less accurate, would be also less undignified.

The production should certainly be seen, if only for its splendid mounting. Its literature does not count for much, and will not live; the acting, with the exception of Mrs. Tree's Agrippina, does not call for more than tepid praise; but the mounting brings the Rome of the first century on to the modern stage, and Mr. Tree has given us a series of historical tableaux which, if lacking in dramatic cohesion, are the last word that can be said in the mimic reconstruction of the manners and customs of nearly 1,900 years ago, and an unsurpassed example of what art and taste can do in the decoration of the stage.



Pottery and Porcelain

Thomas Whieldon, the Staffordshire Potter Part II. Figures and Groups By Frank Freeth, M.A.

IN his figures and groups no less than in his table ware Whieldon proved himself the direct successor to John Astbury. As Astbury had in his turn derived most of his knowledge and methods from the brothers Elers, in whose pot-works he had secured employment whether by fair or foul means, so Whieldon was indebted in the first instance to Astbury for suggesting the lines he was to work upon, and in the pursuit of which he was destined to effect such wonderful improvements. His figures, too, in the same way as his table ware, range themselves under two main divisions, viz., (1) solid agate ware, and (2) mottled cream ware. Of the agate there are but few figures in existence now, and they generally take the form of the homely cat. They were prepared and moulded in the manner I described in my previous article, and call for no special remark. Such pieces are very scarce now, and probably were never made in any great quantities: and I believe the reason of that is that Whieldon succeeded in keeping the secret of the manufacture to himself. They are so effective

that they could hardly have failed to appeal to the taste of the artistic and cultured classes of the day. With the cream ware, however, it is a different tale. As time went on, imitators cropped up on all sides; and as they followed the example of the pioneer Whieldon in attaching no distinctive marks to their productions, we are confronted with a very difficult problem when we attempt to differentiate between his work and theirs in the same field of operations. Consequently, in the case of unmarked specimens

of figures, it is, I think, only by a process of elimination and deduction on certain fixed principles that we can hope to narrow down the wide scope for speculation, and to arrive at any probable conjecture of the truth on the subject. In this investigation, however, we derive no little assistance from the fact that some of the more prominent contemporary figure-makers in a similar line did impress their names on many of their pieces. I allude more especially to the Ralph Woods, who seem to have devoted themselves almost entirely, if not altogether, to this branch



THOMAS WHIELDON

Thomas Whieldon

of the industry, and on that account were responsible for the large majority of the figures and groups with the flown colouring of the period now in existence. It is in the highest degree important that we should closely examine such marked pieces, and study their main features and characteristics, so that we may be in a position to recognise the same worker's

hand in pieces that are unmarked; and I feel sure that such study must necessarily result in our assigning the majority of the so-called Whieldon figures to the Wood family. Space prevents me from discussing those characteristics *in extenso* now. They formed the subject of a recent article of mine in another publication, and I shall venture to content myself with stating briefly the conclusion I arrived at. It was this: the general shape of their figures is rounder and fuller, the poses are easy and graceful, while the flown colours used are more restricted in number, are less blended, and have a distinct tone of their own, which a practised eye can readily recognise. As Mr. Hobson writes in his *British Museum Guide*, "throughout this class a characteristic pose may be observed and a peculiar cast of features that might be said to compose the Ralph Wood face." There are eight or nine such figures on view in the British Museum, such

as the *Bagpiper*, *Sportsman*, etc., and they are all now rightly labelled "Ralph Wood." The *Gardener* (No. ii.) that I have illustrated belongs to the same family, but, strange to say, there is not a single figure of any kind in that great representative storehouse which is described as "Whieldon." The fact is so significant that it makes any thoughtful person pause and ask the question whether Whieldon ever really did make any figures. But I am bold enough to imagine

that I discover his handiwork in another kind of figure, which is more angular in shape, tinted with richer and more variegated hues, and is generally clothed in the more typical costume of the period. The kind naturally varies to some extent in the different stages of his career; and these gradual changes I shall endeavour to trace by reference to actual examples.

To the first period I assign those quaint little figures, which are little more than a development of the Astbury type as exemplified by the *Grenadier* in the British Museum. They have the same yellow heads and red or yellow bases, but are to be distinguished by the tortoiseshell mottling of the clothes and accessories. They mostly represent members of different trades and occupations, the commonest of all, perhaps, being musicians. In the Brighton Museum there is a set of thirteen such figures (No. iii.), some by Whieldon and some by Astbury, entitled by the late Mr. Henry Willett "*Nebuchadnezzar's Band*." It would be more correct to say twelve, because the bagpiper on a pedestal in the centre of the illustration is undoubtedly of the Ralph Wood, and not of the Whieldon type. I have purposely included it among the others so that the reader may be able to note the difference that I have tried to



NO. II.—"THE GARDENER," A TYPICAL RALPH WOOD FIGURE, COMMONLY CALLED WHIELDON

describe. In the same museum—which, by the way, is exceptionally strong in Whieldon figures—there are three busts of a more ambitious nature, which show the same characteristics in a more striking light, although the red Astbury base has already been abandoned. They represent Maria Theresa of Austria and her husband Francis I., Emperor of Germany, and William Duke of Cumberland. Reference to the historical events in which these important personages played a prominent part



NO. III.—“NEBUCHADNEZZAR'S BAND,” A GROUP OF ASTBURY AND WHIELDON FIGURES, WITH A RALPH WOOD FIGURE IN THE CENTRE

enables us to determine pretty accurately the date of their manufacture; and the date so arrived at is precisely such as would have been expected from the general features of the busts themselves. Maria Theresa and her husband loomed large in the eyes of this country at the beginning of the War of the Austrian Succession (1742-8), into which England was dragged by the impetuosity of a chivalrous people, who regarded the Austrian Princess as the victim of ill-usage, and insisted on her being supported at all costs in her claim to the throne. If we put the date of the figures then at 1743 or 1744, *i.e.*, about three or four years after Whieldon had begun business on his own account, we shall not be far wrong. If any corroboration of this conclusion were needed, we have it in the third bust. That of the Duke of Cumberland must surely have been produced when he was at the height of his popularity after his victory in the Battle of Culloden Moor in 1746. Now if these dates be, as I have no doubt, approximately correct, all these busts were made before Whieldon's work had begun to be imitated, or, at any rate, imitated to any extent. Now the internal evidence supports the external. There is a close resemblance between all three pieces, which, I may remark, were illustrated in connection with my article in the June, 1905, number of *THE CONNOISSEUR*. They all have cream-coloured heads with beaded eyes, but that of the Duke seems to bear signs of being the last of the three made, as one would expect. His hair and whiskers are touched with tortoiseshell colouring.

It is true it is a very slight addition, but the difference between the date of its manufacture and that of the other two is at the most two or three years, so that it would be unreasonable to look for any drastic change.

The next period, in my opinion, em-

braces those quaint and often elaborate groups of lovers made from models similar to those used for salt-glaze. These pieces frequently become much crazed in the firing. Such is the case with the representative specimen I have illustrated (No. iv.) showing two lovers in an overgrown bower. The glaze and colouring are quite of the best, but the effect is of course much marred by the twisting the figures and bower have undergone under the excessive heat. The fact which I referred to above, that these groups are found glazed with salt as well as lead, increases the inherent probability that they proceeded from Whieldon's works, for we know that he was an extensive manufacturer of salt-glaze; it also encourages us



NO. IV.—WHIELDON GROUP OF “LOVERS IN A BOWER”

in attributing to him other figures and groups that appear with both kinds of glaze. Although of the same class, they betray signs of a later date, when the Astbury influence was more and more on the wane, though it still remained visible in the fine equestrian figures, which in their modelling retained the main characteristics of the earlier potter's work. Among such may be enumerated the fine statuettes of an *Actor* and *Actress* in Turkish costume, probably made from a model used at Bow in the first instance, the figure of a bird perched on the stump of a tree, and the group of sheep and lamb resting on a flowered base.

The next period I take to be that in which Whieldon drew largely from foreign, and especially Eastern, models; for, original and inventive as he was in the use of his colours and glazes, it is plain that he was content to borrow from other sources the shapes and forms upon which he displayed them. Reference to one classical subject will suffice, namely, the figure of a boy extracting a thorn from his foot, which is a rough copy of the statue in the Capitoline Museum. As to the Oriental influence, we have already noticed that Whieldon decorated his table ware with Chinese figures and designs. In the same way some of his most striking and elaborate figures are Chinese in everything except the treatment. In the Schreiber Collection at the Victoria and Albert Museum there is an imposing figure of Lao Tsze, the Chinese god of longevity. Emblems of longevity often appear on pieces of Chinese porcelain, which were given as presents; and it was a pretty idea on the part of the giver to express his or her wishes for a long life to the receiver. It was an idea, too, that would appeal with much greater force to the Eastern than the



NO. V.—WHIELDON FIGURE OF THE CHINESE "DOG OF FO"

Western mind, for his religion holds out to the Chinaman but little hope of any future existence after this life. Another fine figure is that of the Chinese "Dog of Fo" (often wrongly described as a Kylin), which in its English form, as is shown by the illustration (No. v.) here presented by the kind permission of its owner, has all the appearance of a curious combination between a dog and a lion; but such an air of distinction is lent by the exquisite tinting and glaze, that any incongruity of shape may readily be forgiven. One more animal figure invites attention. It is that of a buffalo with the ordinary tortoise-shell colouring, with a black man in Oriental

dress seated on its back. There is a pair of such buffaloes in the Schreiber collection.

I have pointed out the kind of figure and group that, I believe, Whieldon himself did make, but it must not be for a moment assumed that all the examples of this kind that one meets with proceeded from his factory; for by far the great majority of them are later and poor copies of his original work produced by his numerous imitators. There now remains a large residue of uncertain pieces of good quality, some of which seem to combine the characteristics of Whieldon and the Ralph Woods. Although Whieldon may have been responsible for some of them, I think in all probability most of them were the work of some potter that we know nothing about. Such is the figure of the youth illustrated (No. vi.), which is generally described as Whieldon, but sometimes as Ralph Wood. On the other hand, one may be perfectly sure that Whieldon never had anything to do with most of the figures which usually come within the comprehensive term "Whieldon ware." I am frequently having

offered me small mis-shapen figures and groups with dabs of brown, green and other colours, as being "Whieldon." It is a positive insult to the memory of that great potter to associate his name with such rubbish at all. The makers of it were a long way after him both in point of time and merit. Indeed, it is a mystery to me how anyone with any sense of taste or idea of art can venture to assign such an honoured appellation to such pieces, for they betray inferior workmanship from whatever point of view you may look at them. In like manner I often hear certain Toby Fillpot jugs spoken of as "Whieldon"; and yet I can find no trustworthy evidence that any Toby jug was ever made before 1780, the year in which Whieldon retired altogether from active business. Interesting though they are as showing a phase of homely life in England at a certain epoch, they seem to me quite below the dignity of Whieldon's proper art; and I cannot bring myself to believe that he was ever responsible for the manufacture of any such jug. Those that are profusely splashed with flown colours have neither the right glaze nor the right tints. A few of the best have the appearance of being the work of Ralph Wood the elder; but as he died in 1772, I think they must be attributed to the younger member of the family of that name, who followed his trade up to the time of his death in 1797, and appears to have used the same mark as his predecessor of the same name. Not seldom one comes across a Toby jug marked with a W. This letter is found on one in my collection, the model being that of a sailor sitting on a chest. The predominant colouring is, as is natural with the subject, plain blue, and is not such as was used by Whieldon at all. It is plain, therefore,

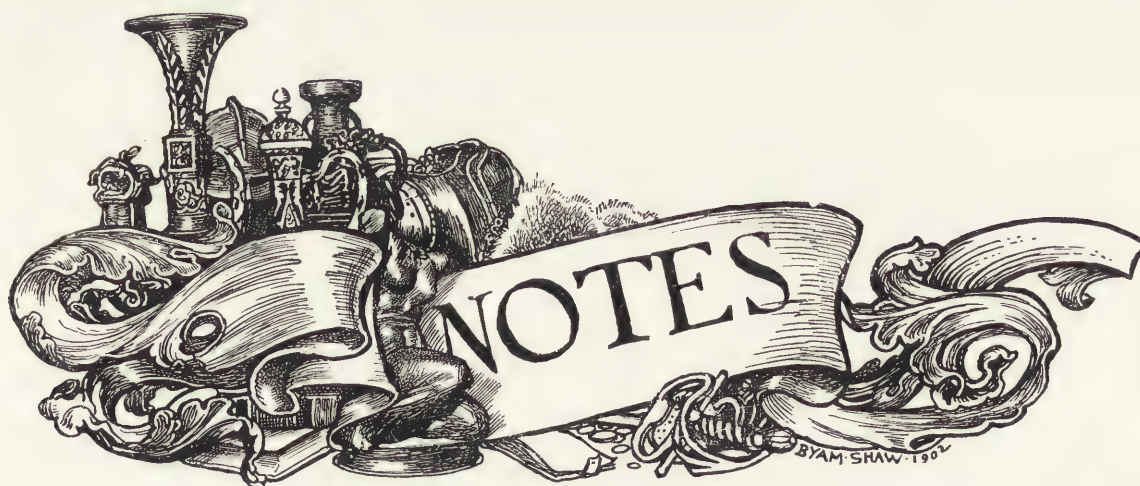
that the W does not denote Whieldon. It might possibly stand for Wood, although Ralph the younger is not known to have used the mark. Again, it is not likely to designate "Walton," a Staffordshire potter of a later date, whose name is actually found in full on the standing Toby known as *The Old English Gentleman*, because the colouring used by Walton was not flown at all, but of the nature usually associated with the commoner class of Staffordshire figure.

In this connection I may just allude to a fiction that has been too long prevalent and ought to be exploded once and for all, namely, that those figures which are hollow and unglazed inside were made by Whieldon. It is true that such figures are nearly always good ones, but the hollow unglazed inside is not the peculiarity of any one potter of the period. The Woods, for example, nearly always left their figures in that condition when they did not mount them on pedestals, so that there is no reasonable ground for any such conclusion.

I have endeavoured in the short space accorded to me to elucidate the part actually played by Thomas Whieldon in the development of the potter's art in England. If I have succeeded at all, though imperfectly, in sifting the true from the false by a process of deduction and elimination, and have managed to clear away some of the fallacious notions hitherto entertained with regard to him and his work, a step has been taken in the right direction. There is much that is obscure and difficult still left for others to investigate; and I shall look forward with confidence to more and purer light being thrown—and thrown at no distant date—on a subject that is pre-eminently interesting to all lovers of "Old English Pottery."



NO. VI.—A WHIELDON-LIKE
FIGURE OF UNCERTAIN ORIGIN



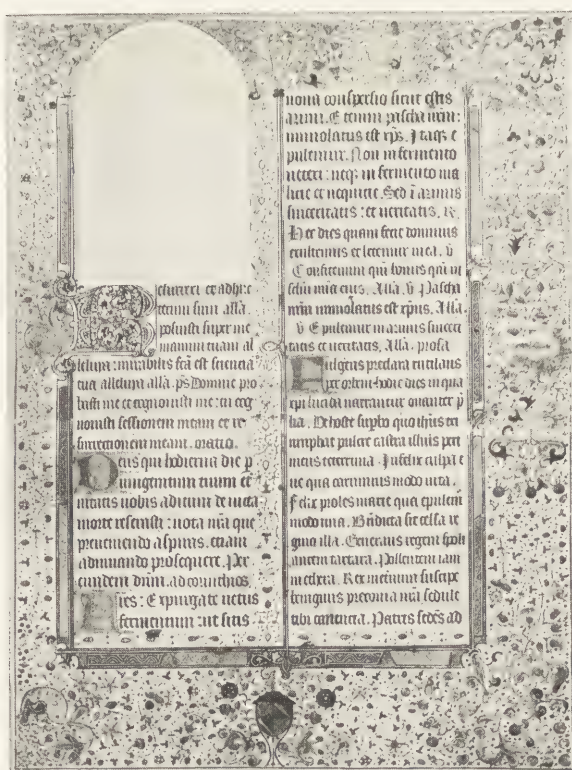
AMONG the large collection of odd leaves and cuttings from illuminated MSS. in the National Art Library, South Kensington, is a single sheet, 14½ by 10½ inches in dimensions, which must once have

A Lost Missal

formed part of one of the finest missals made in France during the 15th century. As shown in our illustration, the miniature has been abstracted (before it was acquired by the Library, of course); but otherwise the page is perfect, except for a slight rubbing. The decoration consists of characteristic "ivy" and scrolls, interspersed with foliage, flowers and fruit; among which the pink, cornflower, forget-me-not, rose, violet, columbine and strawberry are easily to be identified. As a work of art alone this fragment is valuable; but it has an importance, beyond that of its workmanship, as a historical document. For it bears the arms and motto of that Cardinal Jean Rolin, whose portrait

appears in the beautiful "Nativity," belonging to the *Evêché* of Autun, and exhibited at Paris in 1904. Jean Rolin died in 1483, at the age of 75 years. He had been made Bishop of Autun in 1436, but became Cardinal in 1448, within a year or two of which latter date the leaf before us must have been written. Now Cardinal Rolin is known to have given to his church at Autun "a

"very beautiful missal, in vellum, for the service of the High Altar, and also to have caused to be prepared, at his own expense, all the other books needed for the choir, with magnificent miniatures." Several of these are still at Autun, but perhaps the finest is in the City Library of Lyons, and is known as the "Autun Missal." The South Kensington fragment (the text of which begins with the Introit for Easter Day) does not appear ever to have belonged to the latter. For one thing, M. Léon Galle's description thereof makes no note of so



PAGE OF FIFTEENTH CENTURY MISSAL

important a defect; for another, this leaf is of altogether better workmanship, and earlier in date. The interior borders of the Autun MS. are clumsily arranged, and play no part in the general composition; while the exterior ornament is unintelligently distributed (comparatively speaking) and overloaded with heavy details. On its merits, one would have no hesitation in suggesting that the piece at South Kensington was from the first missal given by Rolin for the High Altar—perhaps to commemorate his accession to the Cardinalate. How it came into that collection no one will ever know, beyond the fact that it was bought from a dealer, in the ordinary course of business, some thirty years ago. It may be that we have here one of the spoils of the Libri depredations. But the essential thing is to find out where are other fragments, and so to try and re-constitute a splendid piece of craftsmanship which has a more than usually definite place in the history of Northern France. Possibly some of the acute and learned *archivistes* of that country can help in the task.—E. F. S.

THE Stoneware Pitcher, of which the accompanying photograph gives a good idea, was found in pulling down an old house in Bristol in 1876. It is 13 inches high, with a diameter in the largest part of 8 inches. It is covered with a light green glaze, the base beneath the lowest ring being slightly scored with diagonal crossings. The handle is deeply scored to look like basket work. The peculiar ornamentation of stems with a stiff leaf foliage is characteristic of the treatment in thirteenth century architecture, and the late Sir

**Stoneware
Pitcher**



STONEWARE PITCHER

Augustus Franks confirmed the writer in assigning this date to it, though he pointed out that in rude pottery forms often survive a long time. He considered the decoration, as far as he knew, unique.

The pitcher is in the collection of Mr. R. H. Warren (F.S.A.), Clifton.

ON the 31st March, 1764, James Watson, the engraver, published the following advertisement:—

This Day is Published,
An Eighteenth Century Piracy
Price 5s.
And sold by the Printers
of London and Westminster.

A Metzotinto Print, done by Mr. WATSON, from an original Portrait of JOHN WILKES, Esq.; painted by Mr. PINE.

NOTE.—The Proprietor of the above Print having been informed that a pirated Copy of the said Print has been made, and the Plate offered to Sale to certain Print-sellers, gives this timely and publick Notice, that whoever shall publish, sell, or in any Manner dispose of any impression of the said pirated Plate,

or of any other Plate copied from the above Print, without the Consent of the Proprietor, will certainly be prosecuted on the Statute made and provided to secure the Property to the Inventor.

The print against which the public was thus warned fully deserved all the bad things that were advertised of it. It was one of the latest works of Richard Purcell, a fairly competent engraver, who, however, had fallen into the clutches of Sayer, a well-known dealer in piracies. For Sayer, Purcell executed copies of several other plates; sometimes, as pointed out by Mr. Alfred Whitman, using the signatures of Charles, or Philip, Corbutt, and at others publishing his frauds anonymously. In this case he had the

Notes

unusual impertinence to sign the print *Purcell nec non fecit*. It is dated 1764, but without a publisher's name, and it aimed a hard blow at poor Watson's livelihood, by bearing the price graven upon it—two shillings only. This piece of candour is probably the reason for the appearance of the print now before us in the list of Purcell's works attached to the imperfect notice of that artist in *Bryan's Dictionary*.

There is little to be said for the artistic merit of Purcell's copy. By itself, it has plenty of

with the right side of the bust. In the copy also, more of the oval is cut away than in the original; the lettering on the envelope does not correspond in the two prints; and the same is to be said of the label on the back of the book.

Both engravings were, as said above, published in 1764, when Wilkes was in the throes of his first contest with the House of Commons. Number forty-five of the "North Briton" had been ordered to be burnt by the common hangman in the November preceding, and he himself was for the time in exile in



plausibility; though the loss of drawing has given Wilkes a weak mouth and general air of good-natured foolishness, quite different to the sharp and resolute yet refined face depicted by Watson. In most respects the superficial resemblances are quite close enough to deceive the average collector, who would be content with Purcell's name, and possibly not aware of Watson's print; so that it seems worth while to point out other variations. The most important of these is in the treatment of the bust of Hampden, the inscription thereon being, in the copy, altogether to the left of the lowest part of the relief, while in the original it is lower down and reaches nearly to a point in line

Paris; but he was already famous, and the demand for his portrait must have been very considerable.

Another engraver who competed to supply the demand was "John Miller, Engraver, of Maiden Lane, Covent Garden," who advertised at 2s. 6d. a print, *A Real Portrait of John Wilkes, Esq., Member of Parliament for Aylesbury, Bucks.*

I am able, by the courtesy of the authorities of the British Museum, to reproduce these prints side by side. They furnish an interesting note to the history of mezzotint engraving in the eighteenth century, and the opportunity of comparing them, with a knowledge of the facts, may be of service to collectors.—E. F. S.

IN the number of THE CONNOISSEUR for Oct., 1905 (pp. 85 and 86) are photographs of the Mace of Ludlow from High Wycombe, and which Mace, it appears from the letterpress, is dated 1694.

One of the Maces belonging to the Corporation of Ludlow, Shropshire, is so similar in appearance to this one that we are prompted to send a photograph of the latter for comparison.

On searching the town records to discover the history of the Corporation insignia, the first entry we find is under date the 9th of November, 1594, but this entry is more in the nature of an inventory than a record of the presentation or acquisition of the articles; evidently the articles had been acquired anterior to that time.

This entry mentions nothing about Maces, but in 1639 there is a long minute from which we learn the "*dowble bell silver salt*" and the "*dowble bell silver pcell guilt salt*" "*want their covers and bases which have been employed upon the Town Mases*"; this is the first reference to Maces in the Records.

In 1652 we find there are three Maces, and in 1660 there are six; in 1685 two more Maces were purchased by subscription, and these Maces were presented by Mr. Mayor (in the reign of James II. the High Bailiff was called Mayor) with the other Maces, the keys of the gates of the Town, and fifty guineas to His Majesty King James II., when His Majesty arrived at Ludlow on his progress through the country in 1687.

The Mace (the photograph of which is sent) has inscribed on it "*D. D. Johannis Salwey Unus Ex Aldermanis villæ de Ludlowe 1692*," and has the initials R.C. The Minute Book for September 24, 1690, says, "*it was ordered that the xxijl of Mr. Salwey's money riem in Mr. Low Bayliffe's hands be pd towards the new Mace*." The top of this Mace could be converted into a drinking cup by unscrewing it and plugging the consequent hole at the bottom.



THE LUDLOW MACE

BUCKS lace, or "Bucks pillow point" as the fine work is usually called, dates back as far as the sixteenth century, and was introduced into England by the Flemish refugees. In appearance it is much like the lovely specimens one sees of old "Lille" work both in design and stitch, but with a difference in the net. In the Bucks work two, and sometimes three, twists are made, but in "Lille" only one. Unfortunately, this interesting industry was in danger of becoming a lost art till some few years ago a number of ladies took up the cause and formed a society called the "North Bucks Lace Association," their aim being to revive this lovely work, and it is very gratifying to find that now quite a large quantity is produced. The finest work is done by the old workers, the younger ones preferring to make the heavier kinds usually

known as "Bedford" lace, which in reality is a reproduction of the Maltese thread work. The great fault of our English lace workers is that they do not move with the times in producing up-to-date shapes, preferring to keep to the same parchments and patterns that their grandmothers did, and which are not at all suitable for present-day fashions. Queen Katherine of Aragon is credited with the development of this most fascinating art, she was a great lover of lace as well as being an expert worker. In some districts "Katherine" day is still observed as a holiday. The accompanying photo is of a fine old piece of Bucks about one hundred and twenty years old, and must have required some two hundred bobbins to produce, and in some of the more elaborate designs as many as four hundred bobbins were required on the pillow at one time.



A FINE SPECIMEN OF OLD BUCKS LACE

COLLECTORS of Japanese colour-prints should be interested in a case which has just been arranged in the Leighton Fresco Gallery, at the Victoria and Albert

Museum. It contains the original key-blocks of two colour-prints: one by Gosotei Toyokuni (adopted son of Toyokuni I.), who died in 1835 at the age of fifty-nine. The other is by a lesser known artist, Fusatane, somewhat later in date. They have been lent to the Museum by Mr. W. Crewdson, one of the Hon. Secretaries of the Japan Society, who found them in San Francisco; and added value is given to the discovery by the fact that the Library Collection contains copies of the prints, one of which is here reproduced.

Each of the subjects represents a famous beauty of the tea-houses; in the case of that by Toyokuni, accompanied by a pretty little landscape.

The latter is one of a series of ten single sheets; the Fusatane, one panel of a three-sheet arrangement. Both are also cut on the reverse, one as a colour-block only, the other with an unsigned representation of the *Story of the Forty-seven Rōnin*. Both, also, were originally made for the same publisher, Yamajū; but his name has been cut from the Fusatane block, and a new title also inlaid with wonderful dexterity. Opportunities of seeing blocks made for the broadsheet colour-prints are very rare, though the Museum has for some time possessed examples of those used for *suri-mono* and book-illustration. Those of our artists who are paying attention to this method of chromoxylography may especially be invited to study the extraordinarily bold and direct cutting of the wood.



A TEA-HOUSE BEAUTY

BY GOSOTEI TOYOKUNI

We reproduce a few interesting relics in the possession of the Worshipful Company of Joiners:—

THE history of the Master's Chair is best told by the minutes of the Company:—

1 Oct 1754 W^m.

Smith (Master) W^m. Methold Up Warden Nich^s. Tomkins Reuter Wⁿ. "Ordered that a proper Handsome Masters Chair and a set of new window curtains for the Court Parlour be provided under the direction of the present Master."

"6 May 1755 Read and passed a bill of Mr. Edward Newman for a large Mahogany Carved chair for the Court Parlour amounting to £27 6 0."

"5 August 1760 Read and passed Mr. J. Brown's bill for a Crimson Morine Squabb for the Masters Chair 16/-."

5 Nov 1793 John Willis for repairing the Masters Chair £5 10 0.

12 Dec 1799 Of the property belonging to the Company not to be sold mention is made of the "Masters Covered Chair."

1 April 1800 The Court met for the last time in Joiners Hall.

6 Feb^r. 1827 "That the Chair belonging to the Joiners Company now in the possession of Sam^l Lovegrove be delivered



THE MASTER'S CHAIR



THE WILSON CUP

up to the Clerk for safe keeping."

2 Oct. 1827 "The Master (W^m. Smith) represented that the carved chair belonging to the Company and which for many years had been in the possession of Mr. Sam^l Lovegrove Horn Tavern Doctors Commons had been sent to the Master and that the same would be taken care of him for the Company."

2 June 1829 "Resolved that the Companys Chair be brought to this Court at the next meeting."

Feb^r. 1852 "Schedule of things belonging to the Joiners Company and being at the Guildhall London."

"The ancient chair in the possession of the Clerk."

A silver plate at the back of the chair gives its further history: "This chair the property of the Worshipful Company of Joiners is placed in the temporary care of the Committee in relation to the City of London Free-men Orphan School 1868.

John Holt Esq Master S Gardiner Esq J E Ponder Esq Wardens."

The retiring Master, Harry Butler, Esq., has caused the following inscription to be placed upon the plate:—

"This chair was carved in 1754 by Edward Newman Liveryman 1720 Court of Assistants 1738 Master 1749."

Notes

Of the various occupants of the Chair mention should be made of Launcelot Dowbiggin Architect of Islington Church, Master 1756 John Wilkes 1770 D^r Tho^s Wilson Canon of Westminster 1771 Rich^d Clark Ald 1811 H^y Carrington Bowles 1818.

In the year 1755 Twenty freemen took up their Livery Fifty-four were admitted to the freedom and more important one hundred and ten apprentices were presented to the Master.

THE BEADLE'S STAFF.

The only record to be found is the following :—

"Wardens Accounts
1656-7 Payd for a new
staffe for the Beadle
£2 1 9."

THE WILSON CUP.

No record of this being presented appears in any of the minute books of the Company, and the only account to be found is the following, *The Gentleman's Magazine*, 1772 :—

"June Tuesday 2 Was held the anniversary meeting of the Joiners Company at their hall in Thames street when after an entertainment being given to the Court of Assistants and about fourscore ladies &c the Rev D^r Wilson being Master of the Company presented them with a large silver cup and cover with his arms neatly engraved thereon and the arms of the company with the motto of 'Join Loyalty with Liberty' to be used at all future meetings."

In connection with the Seventh International Congress of Architects, to be held in the Grafton Galleries, London, in July next, there will be a chronological exhibition of English architecture, from the Norman Conquest to the death of Sir Charles Barry in 1860. In addition there will be shown a collection of oil paintings and water-colour drawings by known painters, which treat of architectural subjects. Many of these are scattered throughout the country in private collections. It is hoped that all those who know the whereabouts in private collections of any such paintings

or drawings, will communicate with the Secretary of the Executive Committee, the Royal Institute of British Architects, 9, Conduit Street, London. Such an exhibition of purely British work should be made as representative as possible, in view of the forthcoming visit of our foreign confrères.

FROM the Fine Arts Publishing Company, in Charing Cross Road, we have received a series of engravings by "Mezzogravure"—a name wisely

chosen to replace the "Rembrandt Intaglio Process" of yore—which should receive the serious attention of all who appreciate the great achievements of modern British art. There can be no doubt that the results of this method exceed in richness and beauty all that has hitherto been achieved by modern processes, and are the nearest approach to the beauty of tone and velvety softness of mezzotint, whilst they retain their character as absolute facsimile reproductions to far greater extent than can ever be expected from the mezzotinter's more or less free interpretations. Published at a comparatively low price, these "Burlington Proofs" are eminently suitable for framing and for decorating the walls of hall



THE BEADLE'S STAFF

and room. Among the subjects chosen for this series are a number of exquisite portraits by the English eighteenth century masters, though the majority are taken from among the works of modern artists. That Whistler, Burne-Jones, Rossetti, Millais, and Watts should figure in the selection, is only what might have been expected; but it is gratifying to find among these plates a few reproductions of less hackneyed works by such modern masters as Greiffenhagen and Furse. On the other hand, it is regrettable that in a few instances pictures of ephemeral notoriety have been admitted into the company of the august. However, he will, indeed, be hard to please who cannot find among these prints a number of things to his taste.

IN France, Germany and America, as well as in her native land, the name of Kate Greenaway is a household

"Kate Greenaway"
By M. H. Spielmann
and G. S. Layard
[London: Adam and
Charles Black,
20s. net.]

word. No other modern artist has won such universal love as well as admiration. Kate Greenaway will not be remembered as a great painter, but she was a pioneer, a discoverer, a creator. With womanly winsomeness she made herself a queen in a little kingdom of her own, a kingdom like the island-valley, Avilion, "deep-meadowed, happy, fair with orchard lawns," a land of flowers and gardens, of snug red-brick houses with dormer windows, peopled with charming children clad in long high-waisted gowns, muffs, pelisses and sun-bonnets. In all her work there is a sweet reasonableness, an atmosphere of old-world peace and simple piety that recalls Isaak Walton's *Compleat Angler*, and "sweet sheets that smell of lavender." The curtains and frocks of dainty chintz and dimity, the gardens green as green can be, the little lads and lasses "with rosy cheeks and flaxen curls," tumbling, toddling, dancing, singing—all make for happiness, all are "for the best in the best of all possible worlds."

It is surprising that though Kate Greenaway lived through the period that saw the rise of the *Illustrated Interview* and of the *Celebrity at Home*, so little should have been known of her personality and the facts of her career. Always gentle and retiring, she shrank from publicity, living a quiet uneventful life, happy in her work and in her friends. She dreaded the attention of interviewers, and to a distinguished German critic, who sought to make some record of her work, she wrote: "You must wait till I am dead; till then I wish to live my life privately—like an English gentlewoman." Small wonder that English and continental journalism made all manner of mistakes, at one time divulging the fact that she was in reality Mrs. Randolph Caldecott, at another time publishing her portrait as a Dutchman with a fierce black moustache, and again asserting that her name was taken from her birthplace in the Grüne Weg at Düsseldorf. It remained for M. Arsène Alexandre, with all the poetry and politeness of his race, to voice the final suspicion that Kate Greenaway must really have been "an angel who would now and then visit this green earth only to leave a new picture-book for the children, and then fly away."

At last, however, the whole story of the artist and her work has been published in a delightful book by Mr. M. H. Spielmann and Mr. G. S. Layard. The authors, no doubt, found inspiration in the charm of their subject, and their biography is bright and full of interest from beginning to end. It is but fair to add that, while they have written with warm sympathy and enthusiasm, they have not fallen into the biographer's common fault of forgetting the province of criticism, and of viewing his subject as a brilliant genius without weakness or flaw.

For the story of Kate Greenaway's childhood the authors of this record have relied on some autobiographical notes, written by her a few years before she

died, forming a simple story full of delightful details of her early recollections and sensations. One noteworthy point is her capacity of keen observation, particularly of colour. Even after fifty years she well remembered being dressed in a dark-red frock, a little grey cloth jacket, and a grey squirrel muff, while her sister, Fanny, was resplendent in a "dark-red pelisse, with a drab plush bonnet, trimmed with chenille and red strings." Her student days at South Kensington, her early struggles as a designer of Christmas cards, her association with Edmund Evans, the history of her illustrated books and almanacs, her career as a painter, all have formed the subjects of careful research and accurate record. It has been wisely taken for granted that her book illustrations are well known, and the colour plates have been devoted to her finished work in water-colour. But though she painted portraits and landscapes, her heart was in the dainty drawings that illustrated her books. She writes to Ruskin: "I prefer the little girls and boys that live in that nice land, that come as you call them, fair or dark, in green ribbons or blue. I like making cowslip fields grow and apple trees bloom at a moment's notice. That is what it is, you see, to have gone through life with an enchanted land ever beside you—yet how much it has been!"

The letter just quoted is but one of the scores she wrote to Ruskin. Her intimate friendship with him coloured her whole life for its last twenty years, and naturally forms an important feature of the book. When the great critic first saw the original drawings for *Under the Window* he "exhausted the splendour of his vocabulary in praise of their unaffected beauty, their sweetness and naiveté, their delicacy of sentiment, subtlety of humour, and their exquisiteness of technique." In 1880 he began a constant correspondence with the artist, though it was not till nearly three years later that he made her personal acquaintance. He was an ardent admirer of Kate Greenaway, and his letters gave a healthy and educative stimulus to her work. He remained the critic throughout, at one time wildly enthusiastic—"Your little Christmas card to my mind is a greater thing than Raphael's *St. Cecilia*"; but at other times hectoring and dogmatizing (at one time he would have had her become a designer for stained-glass windows!), administering much honey along with copious draughts of gall. Again and again, he harps on the necessity for more study of the human figure. "You should go to some watering place, in August, with fine sands, and draw no end of bare feet, and—what else the graces unveil in the train of the Sea Goddess," or "What *you* have first to do is to learn to draw ankles and feet, because you are one of the instances the enemy have of the necessity of the nude." Kate Greenaway's letters to him are simple, like herself, full of her hopes, fears and ambitions, her likes and dislikes, her love of her garden and her dog Rover, her humble opinions of men and books and pictures. Her naïf and artless talk is in striking contrast to the mighty-mouthed style of her mentor; and it is pleasing to find that she remains unaffected to the end, writing such notes as this (sent



THE ELF KING
BY KATE GREENAWAY



with a rough sketch)—“ I am doing Mary like this ; with a Hoe and a Basket she looks very pretty.”

Comparatively few of Kate Greenaway's books can have come unscathed through the wear and tear of nursery life ; “ Ichabod ” is the tale of our own copies. Some day they should be worth their weight in gold ; the almanacs, indeed, in their original wrappers are already fetching respectable sums. The authors of this biography give many useful hints to the collector, and they tell of unpublished proof copies (printed in colours by Edmund Evans) of some select wood-engravings from the 1879 Birthday Book, which should cause some lively bidding in the sale-room. Finally, both authors and publishers deserve thanks for issuing, at so reasonable a price, a book which, with its fifty colour-plates and innumerable other illustrations, a year or two ago would assuredly have been published in a large and unwieldy form at three or five guineas.

The book is eminently welcome, not only as a gift-book, but as a memorial of pure and sweet English womanhood, of an artist whose life and work breathed the very spirit of “ peace and good-will.”—M. H.

IN that handsome “ Spirit of the Age ” series, published by Messrs. Hodder & Stoughton, Frank Brangwyn's art is illustrated by a number of admirable reproductions of his paintings and etchings. And let it be said at once, of the real essence of this master spirit we can learn far more from the mere contemplation of these plates than from the hopelessly misleading appreciation which has been contributed to this album by M. Léonce Bénédite, the Conservator of the Luxembourg Museum. This introduction, like most French criticism, is brilliant and well written, but of the artist who appears in the illustrations, it gives no indication. M. Bénédite insists on Brangwyn's Orientalism to the exclusion of the later and far more important phases of his art, and he traces Brangwyn's artistic descent from men of whose very existence this modern master was probably unaware at the time when he had reached maturity. Among the plates of the volume under review are some of those dignified representations of physical labour in which Brangwyn reaches for Constantin Meunier's laurels—*Bricklayers at Work*, *Blacksmiths*, *The Rolling Mill*, and *Navvies at Work*. There are some of his superb decorative panels, some colour reproductions of his broad landscapes and still life, and a few of those etchings with which he may be said to have inaugurated a new school—etchings in strong, bold line, with velvety resonant blacks, printed from zinc plates on a scale which Whistler rightly considered inadmissible in copper work. Brangwyn, as he here appears, is certainly one of the foremost representatives of “ The Spirit of the Age.”

The Collector's Annual for 1905, the second year of issue, shows no improvement upon its predecessor. In the first few pages there is an instance of such careless editing that one trembles to rely upon this book for information. On page 8 there are recorded, under G. Clausen, two river scenes as having been sold at Christie's for 2,650 gns. and 2,000 gns. respectively. These “ Clausens ” were by Corot, and the editor in his introduction actually attributes one of them to the great French painter. The book teems with mis-spellings and wrong attributions, and is quite useless to those who seek for reliable information.

WE have received the following letter :—

DEAR SIR,—In the January number of THE CONNOISSEUR in your short notice of the re-issue of Dr. Williamson's book on *Richard Cosway*, you refer to my “ Catalogue of the Engraved Works ” of this artist as not being entirely complete. I am quite prepared to admit that this is so, as since the issue of the catalogue I have met with, I think, three very uncommon prints that should have been included ; but you are singularly unfortunate in selecting the two prints you do for special mention, as both of these are fully described in my catalogue (*Lady in a Grecian Dress*, page 2 ; and *Viscountess Berkeley*, page 5).

As the statement that two such very well-known prints were omitted from the catalogue is calculated to damage the reputation of my book I shall feel greatly obliged if you will kindly call attention to your error in an early number of your journal.—I remain, yours faithfully, F. B. DANIELLS.

[N.B.—Our reviewer's remark : “ which is not entirely complete,” obviously refers to Dr. Williamson's extract, not to Mr. Daniell's catalogue raisonné.—ED.]

Books Received

- Benvenuto Cellini*, by W. Fred ; *Dialog Vom Marsyas*, by Hermann Bahr. (Bard, Marquardt & Co., Berlin.)
Old Pewter, by Malcolm Bell, 7s. 6d. net ; *Old English Furniture, An Introduction to*, by W. E. Mallett, 5s. ; *Fra Angelico*, by Edgcumbe Staley, 3s. 6d. (George Newnes, Ltd.)
The Faithless Favourite, by Edwin Sauter. (Published by the Author.)
American Painting, by Samuel Isham. (Macmillan & Co.) 21s. net.
Willings' Press Guide, 1906. (Willings.)
The Writers' and Artists' Year Book ; Bruges and West Flanders, painted by A. Forestier and described by G. W. T. Omond, 10s. net ; *Days with Velasquez*, by C. Lewis Hind, 7s. 6d. net. (A. & C. Black.)



JANUARY is never a brisk month, so far as auction sales are concerned, and this year the General Election



seems to have been responsible for an unusual state of stagnation. Only five book sales were held during the whole of January, and one of them, extending as it did into the month following, can be more advantageously treated as

though it belonged to it entirely. We are, therefore, limited to four sales, the first of which was held by Messrs. Hodgson & Co. on the 9th and two following days. The first book to attract attention was a clean copy of *The Byrth of Mankynde*, by "Thomas Raynalde," whose real name was Eucharius Rhodion. The book belonged to a late edition—that of 1560—the first having appeared twenty years earlier. It is remarkable as containing the earliest specimens of copper-plate printing known in this country. Hugh Broughton's *A Concent of Scripture* is usually quoted in this connection, though quite erroneously, for the first edition of that book did not see the light till 1596. Holinshed's *Chronicles of England*, 2 vols., folio, 1577, also contains illustrations from copper, and not from wood, as Lowndes supposed to be the case. The *Byrth of Mankynde* is, therefore, important, and the price paid for it on this occasion (£5 7s. 6d.) was not excessive, even though one of the leaves was perforated.

To such a pitch of perfection have we arrived at last that the smallest defect—such, for instance, as a worm-hole—observable in any book of importance is quite sufficient to reduce its market value to an appreciable extent. This seems strange, for people do not read wormholes. Should a book be riddled with them it

may easily be conceived that the circumstance is not to its credit, but one small defect of the kind would not appear, at first sight, to be very material. It is so in reality, however, and the tendency is to search assiduously for blemishes whenever a scarce book is offered for sale. The auctioneers point out all they know (as they did in this instance), but it is not always possible to be precise and exhaustive in the hurry of cataloguing. A good deal has necessarily to be left to the discretion of the purchaser, and he will do well to note that the demands of the book collectors are becoming more exacting every day, that a split leaf, a re-backed frontispiece, a leaf of "errata" missing, a tear or a hole observable anywhere, are all mortal sins which the owner of a defective book has to atone for.

Another important work, which realized £6 17s. 6d. at this sale, was the first series of *The Ingoldsby Legends*, "first issue of the first edition," 1840, 8vo, in its original cloth, uncut. As there are two issues of this edition—both apparently exactly alike, but the first more valuable than the second—it becomes necessary to be able to distinguish between them. This is easily done when you know how. The first issue has a misprint on page 81 ("Ralph" instead of "Robert"), and page 236 is blank, with an inserted slip referring to the same. If these distinctions be kept in mind it is impossible to mistake one issue for the other. Many people think that *The Ingoldsby Legends* was Barham's first work, but this is an error. The book, or rather pamphlet, occupying that position is *Verses Spoken at St. Paul's School* on the Public Celebrations, May 1st, 1806, and April 30th, 1807. The first and only edition of this excessively scarce "brochure" was privately printed for presentation in 1807, and it is questionable whether more than one or two copies are known. A London bookseller who had one a few months ago asked £50 for it.

Other works disposed of at this same sale included 139 volumes of *The Chetham Society's Publications*,

In the Sale Room

1844-91, £13 17s. 6d., the two scarcest volumes of the late Professor Gardiner's *History of England*, viz., the history from the accession of James I. to the disgrace of Chief Justice Coke, 2 vols., 1863, £14 5s. (original cloth), the Chiswick Press edition of *The British Poets*, 100 vols., 1822, and *Ferguson's British Essayists*, 45 vols., 1819, the whole uniformly bound in old blue morocco, with gilt edges, £28 5s., and *Dugdale's Monasticon*, 8 vols., 1846, £10 (half morocco). On the whole this was a good sale for January. Books of almost every kind were comprised in it, and a good general library might have been formed with the exercise of a little discretion by anyone who had attended the sale with that object.

On January 15th and two following days Messrs. Sotheby disposed of the collection of Oriental books and MSS. and the Mathematical Library of the late Mr. Justice O'Kinealy, of the High Court of Calcutta. Other properties were also included, the 937 lots in the catalogue realizing rather more than £1,170. This was not, of course, a first-class sale; indeed, the highest amount obtained for any single lot was £15 10s. for 40 volumes of the library edition of Lord Lytton's novels, 1861 (original cloth). The Marquis de la Place's *Mécanique Céleste*, translated, with a commentary, by Bowditch, 4 vols., 1829-39, sold for £13, and Whitney's *A Choice of Emblemes*, printed at Leyden in 1586, for £10 17s. 6d. (mor. extra). These were the most noticeable works in the sale, though a good deal might be said about many of the others. For instance, a series of twelve volumes of Lillywhite's *Cricket Scores*, and biographies of celebrated cricketers from 1746 to 1873, the whole published 1862-79, produced £3, a point worth remembering, for there is considerable demand for these books. The sum realized was lower than usual. The Oriental books and manuscripts sold for small sums—a by no means surprising circumstance, for works of this kind are in very little demand in this country. The British Museum appears to have secured many of them, and several private buyers competed for the remainder.

Later on in the month two rather important works of witchcraft made their appearance at Messrs. Puttick and Simpson's. One was Cotton Mather's *Wonders of the Invisible World*, being an account of the trial of several witches who were executed in New England about 1693, and the other was Increase Mather's *Further Account of the Tryals of New England Witches*, published in that year. These two quarto volumes, having many of the leaves shaved, the headlines being cut into in some cases, realized £28, from which we gather that the interest in witches still lingers. Really, however, these books are classed as *Americana*, and are only of secondary importance as works of occultism. Many much scarcer and more valuable books of the kind could be named. Some five years ago works of magic, witchcraft, theosophy—if it be permissible to include a religion in the same galley—and occult works generally, realized very high prices, doubtless in obedience to a widespread demand which had grown up for works of the class. After a time the market value of these books began to fall, and has now reached what in all

probability will prove to be its lowest ebb. At any rate there are distinct signs of a revival of interest in those strange books, which in all ages of the world have attracted the attention of the learned and the credulous alike.

The fourth and last sale of the month was held at Sotheby's on January 29th and two following days. The first book to attract attention was the *Poems J. R. Collected*, which Mr. Ruskin caused to be privately printed in 1850. This particular copy had the inscription on the fly-leaf, "To Lady Colquhoun with the author's father's very kind regards," and realized £44 (original green cloth). The work, of which only fifty copies were printed, contains fifty-one distinct poems, of which ten now appeared for the first time. The others had already been seen in the pages of various periodicals with which the author was from time to time connected. It may be mentioned that a really good and, therefore, "uncut" copy of the book would measure at least 7½ in. by 4½ in., and that examples are met with in purple as well as in green cloth.

A considerable number of works on the magical sciences also appeared at this sale. They belonged to the Rev. Dr. Whitty, of Ramsgate, but were nearly all sold in "parcels," so that it is not possible to say very much about them. All were old friends, however, to those who collect such books. There was the *Treatise on Spectres (De Spectris)*, by Lavater, nearly always found in one edition or another when works of this kind are sold in any number. Beaumont's *Treatise of Spirits* was also there, and Glanville's *Blow at Modern Sadducism*. Many will no doubt have heard of the Abbé Bordelon's *History of the Ridiculous Extravagancies of Mons. Oufle*, which Daniel Defoe translated from the French. M. Oufle was a sort of Don Quixote, who occupied his time, not in rescuing damsels in distress, but in consorting with evil spirits, who, according to the worthy Abbé, fooled him to the top of his bent, the result being a series of diverting stories, calculated to bring the black art into the same measure of contempt as had overtaken Knight-errantry. At any rate, that was the author's object, though he lacked the talent of Cervantes.

We give on next page a few of the prices realised at this sale, which was of a miscellaneous character, as, of course, invariably happens where books are gathered together from many different sources. In the opinion of most collectors, sales of this character afford greater possibilities of obtaining really good value for the money expended than any other class, for prices are not forced up by competition, and there is none of that excitement which invariably accompanies the sale of noticeable libraries belonging to single owners. Good books bring good prices, no matter when or how they are sold or what company they keep, but they will often sell for exorbitant amounts when they happen to belong to some ancestral or very noted library which is attracting buyers from all parts of the country. Book collectors of limited means should therefore attend the small miscellaneous sales if they would secure the best results. The following books among many others of less note were disposed of at this sale at the prices affixed.

THE January sales, four in number, were uniformly uninteresting and unexciting, consisting as they did



entirely of modern pictures, and unimportant ones even at that. A list of the owners would occupy almost as much room as one of those pictures which reached three figures. The well-known fact that the General Election was settled to take

place in January had the inevitable effect of owners insisting on the postponement of sales which would otherwise have taken place in the first month of the year.

The first sale of the month (20th), made up of various properties, included the following pictures: T. S. Cooper, *Three Cows in a Pasture*, 17½ in. by 24 in., 1869, 80 gns.; R. Ansdell, *Bringing Home the Deer*, 50 in. by 75 in., 56 gns.; B. J. Blommers, *Going to Meet the Fishing Boats*, 28 in. by 47 in., 250 gns.; a pair by G. J. Van Os, vases of flowers and fruit on marble slabs, with bronze reliefs below, 53 in. by 40 in., 1819, 82 gns.; and a drawing by Sam Bough, *Ullswater*, 22 in. by 34 in., 1863, 130 gns.

The sale on the following Monday included the collection of the late Mr. C. Wentworth Wass, a well-known authority on porcelain, and another property. The pictures included A. Chavet, *The Reader*, on panel, 8 in. by 5½ in., 1860, exhibited at the Guildhall in 1898, 66 gns.; and P. Nasmyth, *A View near Tonbridge*, with cottages, pool, and peasants, on panel, 11 in. by 15½ in., 105 gns.

On Saturday, January 27th, the ancient and modern pictures and water-colour drawings, the property of a well-known dealer, the lease of whose premises has expired, realised a total of £2,323 8s., and the only pictures of note were W. Collins, *Cadigan Bay*, 28 in. by 36 in., 1842, 91 gns.; T. S. Cooper, *The Passing Storm*, 31 in. by 41 in., 1879, 165 gns.; D. Cox, *A River Scene*, with village and figures, on panel, 8 in. by 12½ in., 54 gns.; T. Creswick, *The Woodcutters*, 48 in. by 72 in., 85 gns.; Edwin Ellis, *Noon*, 35 in. by 59 in., exhibited at the Royal Academy, 1874, 40 gns.; and W. Muller, *Tivoli*, 36 in. by 51 in., 130 gns.

THE influence of the General Election was strongly marked upon the London sale-rooms during January, practically nothing of great importance

Miscellaneous appearing under the hammer during the whole month. A few good engravings were sold at Christie's, notably on the 30th, when the collection of the Hon. Mrs. Skeffington-Smith and other properties attracted considerable attention. The chief lot in this sale was a complete set of the "Liber Studiorum," sixty-five of the seventy-one plates being in the first-published state, No. 23 in the second and best state, Nos. 35, 39, and 51 in the second state, and Nos. 2

and 66 in the third state. They were all fine impressions, with uncut margins, the set being one of those sold at the Turner sale in 1873. The final bid was £472 10s.

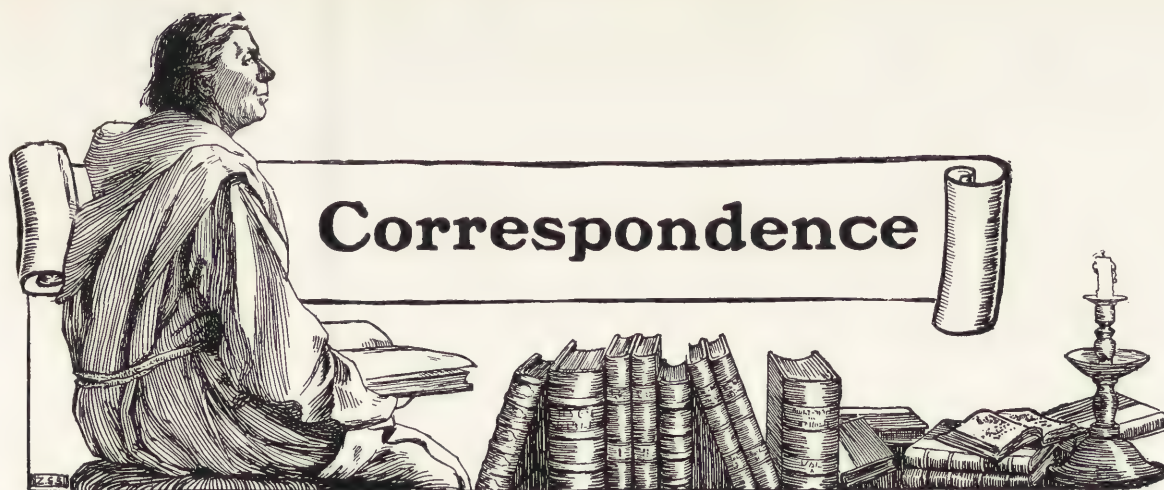
There was also sold a mezzotint of *Lady Elizabeth Compton*, after Reynolds, by Valentine Green, for £236 5s.; a first-published state of *The Lock*, by D. Lucas, after Constable, made £96 12s.; and a pair of colour-prints, *Foire de Village* and *Noce de Village*, after Tuanay, by Descourtis, went for £51 9s.

Of the furniture, china, and objects of art sold few items call for comment. On the 26th, at Christie's, a pair of tall *famille-verte* vases and covers, enamelled, with river scenes, flowers, and kyilins, in shaped panels, with diaper pattern round the shoulders and feet, realised £73 10s.; a circular cup of bright green jade, carved with foliage and emblems, made £86 2s.; and three *famille-verte* dishes, enamelled with a dragon and Ho-Ho birds, kyilins, etc., £55 13s.

Some important musical instruments were sold at Messrs. Glendining's and Messrs. Puttick & Simpson's rooms during the month. At the first-named room on the 24th a fine violin by Petrus Guarnerius, *Cremonensis fecit. Mantua*, 1695, went for £260; another by Nicholas Lupot, maker to the Paris Conservatoire, presented to the gold medallist at the Conservatoire in 1820, made £240; and on the 30th, at Puttick's, a violin by Andreas Guarnerius, *Fecit Cremonae*, 1686, realised £120.

At Sotheby's rooms on the 22nd, a large collection of autograph letters and signed documents of British and foreign sovereigns, princes, etc., formed by the late Mr. Frederick Barker, were sold by order of the Executrix, the 200 lots producing £154 5s. 6d. The chief item was the Royal Sign Manual of Queen Elizabeth on a warrant dated 29th April, 1591, with seal, for which ten guineas was given.

A remarkable collection of stamps was sold at Messrs. Glendining's rooms on January 30th and 31st, chiefly consisting of the collection of Transvaal stamps formed by Mr. Alberto Philippe, of Hamburg. This collection is the same one to which was awarded the Special Gold Medal of the Berlin Philatelic Exhibition, 1904, and is undoubtedly one of the finest collections of Transvaal stamps in the world. The *clou* of the sale was a unique block of four 1876 6d. blue, pelure paper, imperf., the upper stamp being inverted, forming the *tête-bêche*, which realised £150. This block is one of the most interesting pieces that exists in Transvaal stamps. The left-hand margin is one and a half inches wide, and from this it is possible to prove that the 6d. pelure stamps were only printed from one plate, namely, the right-hand one, instead of being printed from two plates, as was usually the case. If the two plates had been used, the left-hand margin could only have been about half an inch. There was also sold a superb block of four 1870 (May) 6d. ultramarine, the lower left-hand stamp being inverted, forming the *tête-bêche*, the only unused block known, £140, and 1877 (Oct.) 1d. red on blue, imperf., error TRANSVAAL, £60. Various other items realised prices ranging from £21 to £51.



Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

Bible, 1612.—6,987 (Gloucester).—Your Bible, if in fair condition, should be worth a few pounds. It is the 1611 edition, however, which is sought for.

Burton's "Arabian Nights."—6,888 (Hexham).—The most valuable edition of this work is that published at Benares in 16 vols. in 1885, the price of which fluctuates between £23 and £30. In 1897 there was a reprint issued by Smithers in 12 vols., the value of which is not more than £5.

"Hogarth's Moral Stories."—6,879 (Helsby).—The information you send regarding this book is insufficient for us to appraise its value.

"Punch's Pocket Book."—6,984 (Marylebone).—Your single volume of the Annual is not worth more than a few shillings.

"Robinson Crusoe."—6,904 (Dairycotes, Hull).—The value of your stereotyped edition is practically nil.

"Works of Josephus," 1794.—6,936 (Wimbledon).—The value of this volume does not exceed £1.

Engravings

"Baying the Stag," after F. Taylor, by S. W. Reynolds.—6,936 (Highgate).—This is not a print in demand, and its value, therefore, is probably only a few shillings.

Furniture

Oak Cabinet.—6,935 (Ashbourne).—This is in all probability a made up cabinet. It may possibly be of old oak, though it is modern in design. The carving appears to be good, but we have never seen a genuine Stuart cabinet in any way resembling yours. From a collector's point of view it would have no value, and it is probably worth less than £10. Your

colour print of *Hebe*, after Hamilton, by Eginton, may be worth £2 or £3 if in good state. The volume of *The New Town and Country Magazine* would only bring a few shillings.

Cabinet.—7,087 (Ontario).—Your cabinet is a nondescript piece of furniture, of no particular period. We do not consider it to be Adams, or that it was made in 1765. According to your description it has old Chinese lacquered ends, ormolu mounts, brass handles, Wedgwood plaques, Sèvres plaques, cameos, special supports, etc. Real cameos are seldom used in decorating old English furniture. It is probably a cabinet made to a special design, with the object of displaying the various plaques, cameos, and mounts, and it is in these appendages that the value of the cabinet lies. It is, therefore, impossible to gain a reliable idea without seeing it. For instance, the Sèvres plaques might easily be worth 10 gns. or more apiece, and the same applies in a lesser degree to the Wedgwood plaques and the cameos.

Pictures

Casanova.—6,937 (Cambridge).—Your water-colour drawing of *An Old Cavalier*, signed "Casanova," may be by Francesco Guiseppe Casanova, a clever Italian artist, born in London, who painted chiefly battle-pieces after the model of Borgognone. He exhibited at the Paris Salon for about twenty years, and died at Brühl in 1802. We should advise you to forward it for our expert's inspection. Elizabethan silver spoons might be worth anything from £50 to £100 an ounce, but it is impossible to give a proper valuation without seeing the articles.

Stamps

Perforation.—7,134 (Clapton).—Perforations are measured by the number of teeth that occur in the space of 2 centimetres. Thus a stamp perforated 13 would have precisely 13 of its teeth in this measurement. You had better procure yourself a "perforation measure," which will save you a lot of trouble. You can get a very good one for threepence.

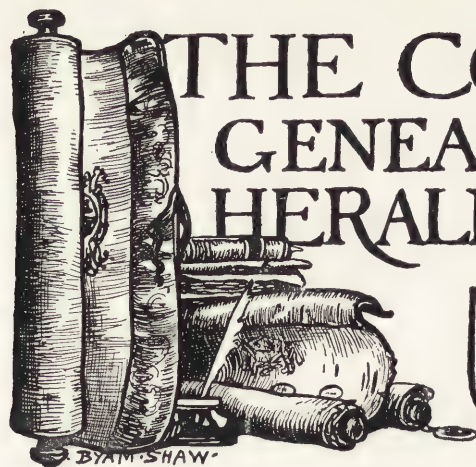
Gambia.—7,120 (Birmingham).—Yes; Gambia is a very nice country for a specialised collection. The first issues are somewhat expensive unused, but they are likely to prove a good investment; whilst the shades of colour of the later issues, which can be bought at comparatively cheap prices, will well repay close study.

Toga.—7,104 (Kensington).—The beautiful series of stamps with inscription "TOGA" belong to Tonga. It is difficult to understand the reason of the change, as the earlier issues were all inscribed "Tonga."

U.S.A.—7,100 (Hammersmith).—There are two overprints of the United States issue on the Porto Rico stamps. The first surcharge read "Porto Rico," and this was shortly followed by another spelt "Puerto Rico," the latter being the Spanish form of the name.

Africa.—7,052 (Putney).—The portrait of a gentleman on the Liberia stamp is that of President Cheeseman.

Russia.—7,633 (Surbiton).—The first issues of Russian stamps only bore the crossed posthorns, and the stamps were only used for postal purposes. The 1899-90 issues had thunderbolts added to the posthorns to signify they were also available for use on telegrams.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

493 (Windsor).—The shield on the portrait contains the Arms—Azure a lion rampant and in chief a sphere between two estoiles or.—of Dryden of Canon Ashby, Co. Northampton. "Erasmus Driden, of Canons Ashbie, Co. Northampton, Esq.," was created a Baronet by James I. in 1619, but on the death, without issue, of Sir John Dryden in 1770, the title became extinct. John Dryden, the poet, belonged to this family.

496 (Inverness).—Mottoes may be assumed, altered or given up at the absolute discretion of the bearer, and they may be precisely the same as those used by other persons. Respecting their antiquity, Camden assigns the reign of Henry III. as the date of the oldest motto to be met with, namely, that of William de Ferrers, Earl of Derby, who, it is said, encircled his shield with the legend, "Lege lege"; and he also refers to an old seal of Sir Thomas Cavall, who, it is stated, bore for his Arms a horse, and for his motto "Thomæ credite, cum cernitis ejus equum." It is, however, very doubtful if mottoes, in a strictly heraldic sense, were used in this country earlier than the middle of the fourteenth century. Seton, indeed, says that no mottoes

have yet been met with on Scottish seals before the sixteenth century, and even during that period the number is comparatively limited. The same antiquary goes on to say that probably the oldest Scottish heraldic motto is that of the Lindsays, Earls of Crawford, viz. :—"Endure," to which the word "Fort" or "Furth" was afterwards added. He also mentions the motto of David Cunningham (1500), "Defende me Deus," and that of Margaret, Queen of James IV. (1526), "In God is mi Traist."

497 (New York).—The cup is decorated with the Arms—Argent on a fess gules cotised wavy sable three crescents or., all between as many pheons of the third, in the centre chief point a lion rampant of the second. *Crest*, out of a mural crown gules a garb or., issuant therefrom a serpent proper. *Motto*, "In capia cautus." These Arms were granted to George Augustus Hopley, of Charlestown, South Carolina, U.S.A., son of Joseph Hopley, sometime Governor of St. Vincent.

504 (Durham).—Sir George De Carterett, of Meteschies, Jersey, was the son and heir of Helier De Carteret, who was for some time Deputy Governor of Jersey, by Elizabeth Dumasque, his wife, and grandson of Sir Philip De Carteret, Seigneur of St. Owen. He appears to have been born between 1609 and 1617, and entering the Navy, he became Lieutenant in 1632, Captain 1633, second in command in the expedition of 1637 to Sallee, and was two years afterwards appointed Controller of the Navy. In 1643 he was made Bailiff of Jersey, and, in return for his active support, Charles I. appointed him Lieutenant Governor of that island, and in 1645 created him a Baronet. He received the grant of several seigneuries, including that of New Jersey, in America, but in 1651 he was compelled to surrender to the Parliament, though Castle Elizabeth was the last fortress in the kingdom to surrender. He was expelled from France in 1657, where he had joined the exiles, but after the Restoration returned to England, when he became a Privy Counsellor and Treasurer of the Navy. After serving in several other important offices, he was eventually made Lord of the Admiralty. He represented Portsmouth in Parliament from 1661 to 1679. *Flagellum Parl* accuses him of having robbed the King of £300,000, but whether this statement is true or not, the fact remains that he acquired an immense fortune. He married his first cousin, Elizabeth, daughter of Sir Philip Carteret, of St. Owen, Jersey, and died 14th January, 1679-80, aged about 70, being succeeded by his grandson, George, as second baronet, who shortly afterwards was created Baron Carteret, of Hawnes, Co. Bedford. The Baronetcy, which had merged into the Peerage, finally became extinct in 1776 on the death of Robert, Earl Granville.

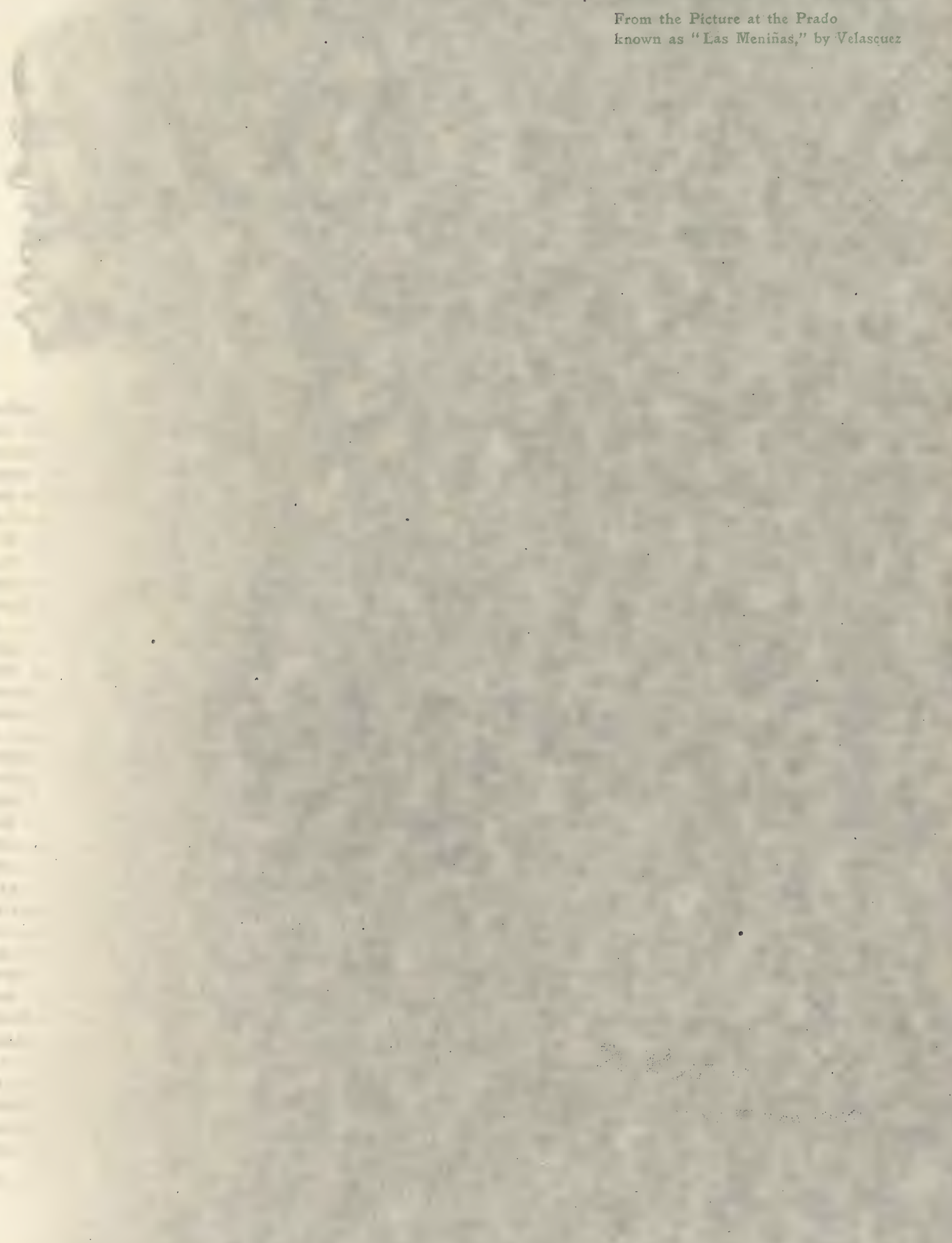
510 (London).—*The Rolls of Parliament* extend from 1278, and *The Journals of Parliament* begin in 1509 for the House of Lords, and in 1547 for that of the Commons. The journals for both Houses have been printed with voluminous calendars and indexes, and Varden's *General Index* (1547-1714) should be consulted. *The Patent Rolls*, which date from 1201, contain grants of land and offices, markets and fairs, confirmations, licenses to fortify, licenses for the election of bishops, abbots, etc.



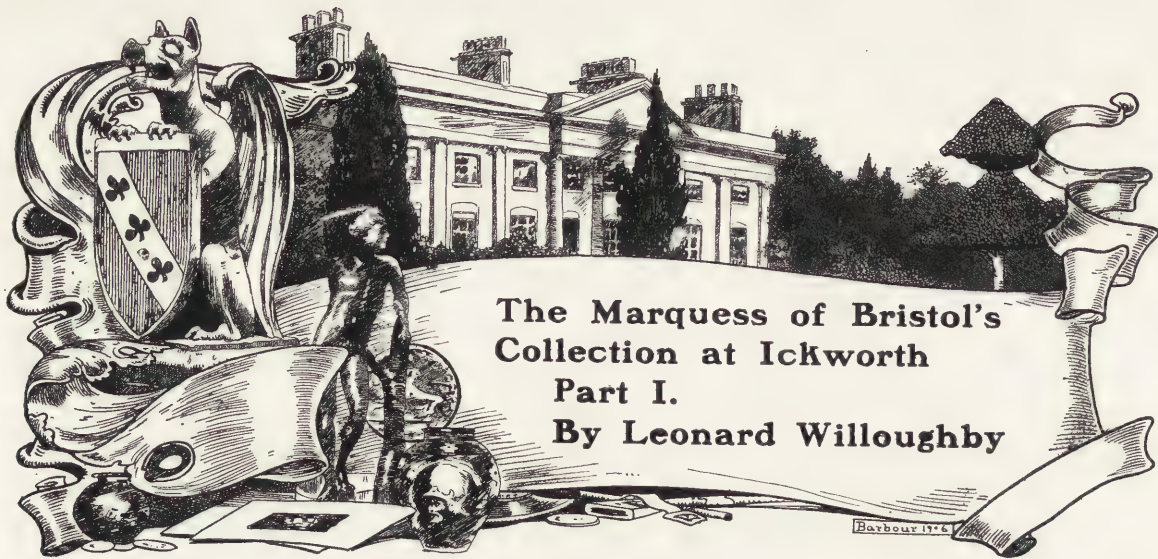


**THE INFANTA
MARGARITA TERESA**

From the Picture at the Prado
known as "Las Meniñas," by Velasquez



THE UNIVERSITY OF CHICAGO
PRESS



**The Marquess of Bristol's
Collection at Ickworth
Part I.
By Leonard Willoughby**

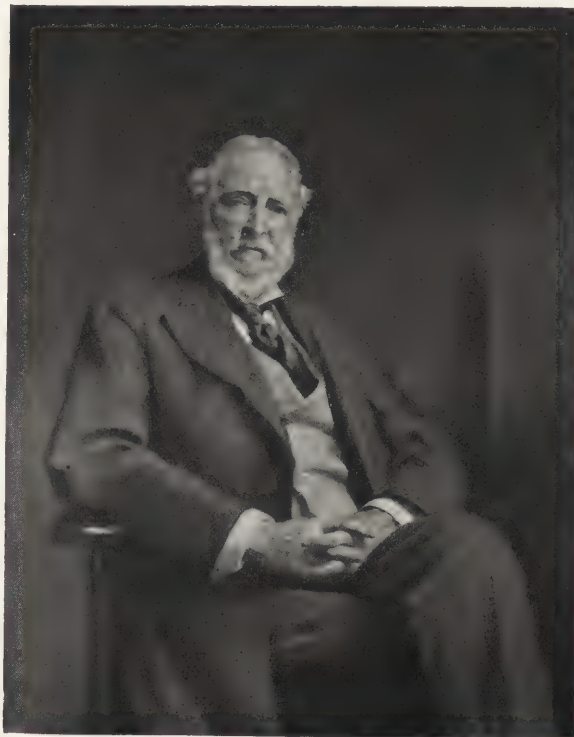
If the collection of works of art contained to-day within the immense walls of Ickworth is but trifling—so far as numbers alone are concerned—as compared with those for which the house was originally designed, they are nevertheless sufficiently numerous and of such a character as to merit attention.

It does not seem possible to write either about such a house as Ickworth or its contents, without referring more or less briefly to that member of the Hervey family who was solely responsible for bringing this ponderous building into existence. Probably in many respects the house resembles its builder; I mean by this that it is so original, and quite unlike any other—at any rate in this country—either in plan or elevation, while its enormous size and pompous centre building is eminently characteristic of the magnificent and lofty ideas which appeared to predominate the mind of the fourth Earl of Bristol; and such details of this peer-
prelate's life as have been handed down to

history, speak to the fact that Frederic Hervey was a man of great originality and, indeed, eccentricity. From which particular source he derived his "crack in the brain"—as one writer describes his idiosyncrasies—it is hard to say, but it is quite evident that his mode of life—at any rate, in his later days—verged on something even more than eccentricity. Perhaps, however, the kindest way to think of the Bishop of Derry, is to hope

that his sins were the outcome of an abnormal brain. There can be no shadow of doubt that had he never succeeded to the title—for he was but a third son of a younger son—Ickworth as it is to-day would never have been built, while he himself might have been a different man in character. The only excuse there is for its extraordinary shape and size is that it was built for a special purpose—the storing of the great collection of works of art, which the Bishop had purchased during the years which he spent in travel.

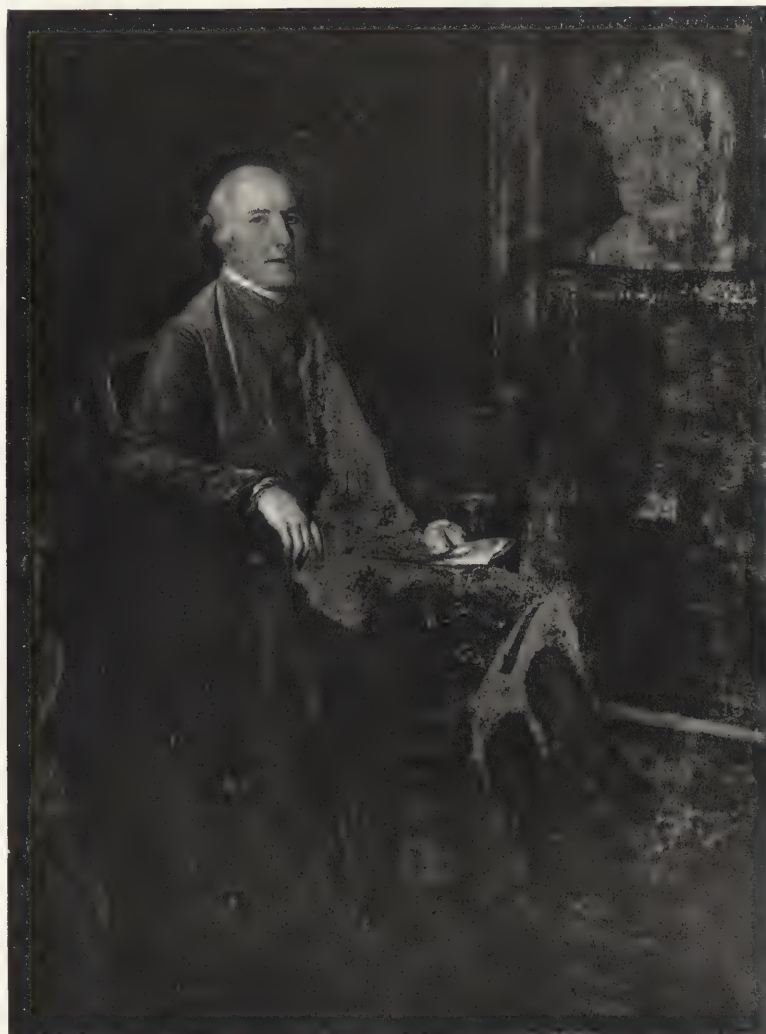
Yet fate so ordained it that Ickworth was



THE THIRD AND PRESENT MARQUIS OF BRISTOL,
LORD LIEUTENANT OF SUFFOLK BY A. COPE

never destined to become his home, for he died while on a journey from Albano to Rome in 1803. Even his death was peculiar, for, taken suddenly ill, he was hurriedly placed in a cattle shed attached to a cottage, the peasants refusing altogether to admit a heretic to die under their roof! Thus did this astonishing man die; and though born

When Chesterfield said that "God created men, women, and Herveys," he implied, I suppose, that a mere man could never be a Hervey, nor a Hervey a common man, and that a family whose eccentricities were so marked necessitated a special designation. Pope, in writing of Lord Hervey of Ickworth, the Bishop's father, described him



FREDERIC, FOURTH EARL OF BRISTOL AND BISHOP OF DERRY

BY ANGELICA KAUFFMAN

amidst splendid surroundings, the son of a peer, and destined himself to become a prominent personage—first a bishop and eventually an earl, the possessor of great wealth, patronage and influence, yet he lived to earn for himself an unenviable name, and his death-bed, as it so happened, was merely a truss of straw. His life, however, in many respects is interesting, and having said as much as I have done concerning his reputation, it may perhaps have aroused the curiosity of my readers to know something more definite about it.

pleasantly as "the mere white curd of ass's milk," a toad, a bug, "a painted child of dirt," terms which are scarcely complimentary or yet pretty! This Lord Hervey's brother showed his form of eccentricity by eloping with a married woman, and subsequently writing in friendly terms to the outraged husband about "our wife."

Lord Hervey's second son, an officer in the Navy, and eventually third Earl of Bristol, married the notorious maid of honour, Elizabeth Chudleigh, who bigamously married the Duke of Kingston,



THE FURY OF ATHEMAS

BY FLAXMAN

an act in which it is averred her husband connived ; while yet another Hervey—eventually claimed by the gallows—used to hunt at midnight, scaring the superstitious Irish almost to death, for the red glare of his torches and the cry of the hounds at night made them believe the Devil was abroad.

Now the Bishop of Derry was the third son of

Lord Hervey of Ickworth, of whom Pope wrote in such complimentary terms, while his mother was a remarkable woman, both clever, fascinating, beautiful, and a keen wit. This lady, the daughter of Brigadier-General Lepel, was better known as the famous Molly Lepel, to whom poets and others penned gallant verses. Even Lord Chesterfield,

in writing, speaks of her as having "been bred all her life at courts, of which she has acquired all the easy good-breeding and politeness without the frivolousness. She has all the reading that a woman should have, and more than any woman need have; for she understands Latin perfectly well, though she wisely conceals it. No woman ever had more than she has, *le ton de la parfaite-ment bonne compagnie, les manières engageantes, et le je ne sais quoi qui plait.*"

Molly Lepel — as I will still call her—was born in 1700, and from the date of her birth her father succeeded in obtaining for her the rank and pay of a cornet of the horse! This pay Molly continued to draw until she became a maid of honour, when the absurdity of her drawing pay as a gentleman of the Army became too marked to continue. When twenty years of age she married John Hervey, the first Lord Bristol's second son,

and of this event Lord Bristol writes to her: "My son has shown ye nicest skill in choosing you, since in you alone he could securely promise himself not only every quality essential to his own happiness, but also made a wise provision to intaile good sense and virtue (its constant concomitant) on our (now) flourishing family." The result of this union was four sons and four daughters, three of the brothers becoming successively second, third and fourth Earls of Bristol, the fourth Earl being the Bishop of Derry. Of the second and third Earls I am not concerned to speak, beyond the fact that

the third Earl, as I already mentioned, was the husband of Elizabeth Chudleigh, who was arraigned before the House of Lords for bigamy. I must, however, refer for a moment to the father of these three Earls, who predeceased his father, the first Earl, and consequently never



THE PRIVY SEAL BAG IN THE REIGN OF GEORGE II. BELONGING TO LORD HERVEY



SNUFF AND PATCH BOXES

Marquess of Bristol's Collection

himself inherited the title. This young man was greatly loved by Molly Lepel whom he married, for he was brilliant and cynical, though his "coffin face" and painted cheeks, his valetudinarian, uncanny beauty, and his notorious depravity of life makes it hard to understand how he could have won and retained the love of a young and beautiful woman. Yet he seems to have had a wonderful gift of fascination, for he also completely captivated Queen Caroline, and, as Lord Chamberlain, was continuously in attendance on her. He died in 1745, his eldest

diary as "Sweet Ickworth." It was a straggling and battlemented building, with endless chimneys; an old-world garden with a sundial, and a great show of shrubs and simple flowers. This stood in a large wooded park, and here Lady Hervey (Molly) lived after her husband's death, occupied with her children, good works, correspondence, reading, gardening, riding, or nursing her father-in-law, Lord Bristol, who was a most polite and affectionate old gentleman; and here I must leave the first Lord Bristol and Lady Hervey, and follow the career of her third son, Frederic,



CAPO DI MONTE CANDLESTICKS, COLOURED, SECOND PERIOD

son having entered the Army, the second being then a midshipman in the Navy, while the two youngest, then quite small, lived to become, one the Bishop of Derry, the other a general in the Army. In all but looks the Bishop appears to have resembled his father, and I can only suppose that the eccentric traits in his character were inherited from his father's side alone. Ickworth Hall, where Lord Hervey died, was not the ancestral home of the Herveys, for this had fallen into decay—but was a farmhouse to which his father, the first Lord Bristol, had taken his second wife pending the building of a better house. As the family increased, so had additions been added to the house, and of it Lord Bristol speaks in his

born in 1730. A friend of Mason when at Cambridge, while the poet Gray was a resident don, he graduated M.A., as a nobleman, or rather a nobleman's son, in 1754. He commenced by reading for the Bar, but suddenly changed his mind and took holy orders. He married, whilst still an undergraduate, the daughter of Sir Jermyn Davers, Bart., and for a time was but poorly supplied with means. In 1761 he endeavoured to obtain the first chaplaincy to the Irish Viceregal Court, through Mason, his discarded college friend. However, biding his time, he went abroad, visiting the art galleries of Italy, and at Naples he met Sir William Hamilton, the English Ambassador, in 1766. It was during the volcanic

eruption in 1767 that Hervey and two other Englishmen, being in the neighbourhood when it was giving warning of the great eruption, approached too near and was wounded in the arm by a falling stone. The same year Hervey's elder brother was appointed Lord-Lieutenant of Ireland, and through this he obtained the Bishopric of Cloyne. Gray, writing of him shortly afterwards, said: "I have seen his lordship of Cloyne very often; he is very jolly, and we devoured four raspberry puffs together in Cranbourne Alley,

ecclesiastical prejudice, greedy of popular acclaim, he soon became popular. He built and restored churches and public buildings, made roads through hitherto impassable districts, took an active interest in farming and coal-mining, and was as friendly with the Nonconformists as with the Roman Catholics. Even John Wesley wrote in his diary of the Bishop: "June 14th, 1775, being Whit-Sunday, the Bishop preached a judicious, useful sermon. . . . He is both a good writer and a good speaker, and he celebrated



PART OF A CAPO DI MONTE SERVICE, COLOURED, SECOND PERIOD

standing at a pastrycook's shop in the street." Again Gray wrote of the Bishop that "he went directly to Durham," where "he danced at the assembly with a conquering mien, and all the misses swear he is the genteelist thing they ever set eyes on, and wants nothing but two feet more in height."

Within twelve months of being Bishop of Cloyne he was translated to the more important and far richer See of Derry—and of him here Gray writes that he "sometimes (from vanity) does the right thing," while Horace Walpole told Mann that his own mother "did not highly reverence his sincerity." Apart from all this, he was an admirable Bishop in his diocese. Free-handed, without

the Lord's Supper with admirable solemnity. . . . The Bishop is entirely easy and unaffected in his whole behaviour, exemplary in all parts of public worship, and plenteous in good works."

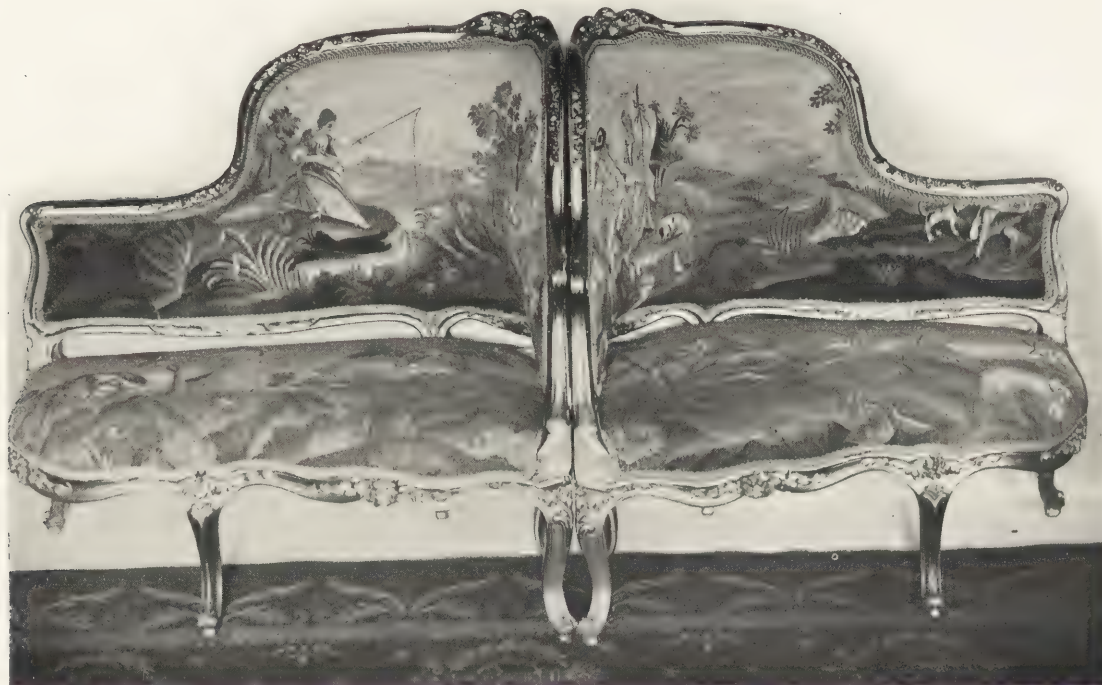
A few years later the Bishop went to Rome by easy stages, for he was in weak health. His restlessness and desire to indulge his artistic tastes were the principal reasons of his leaving Ireland. Just before leaving, his favourite daughter, Elizabeth, married John Thomas Foster, an Irish country gentleman. This lady was subsequently better known as Lady Betty Foster, and eventually fifth Duchess of Devonshire. The Bishop and his family reached Rome in 1778, and it was not long after this that he began to

Marquess of Bristol's Collection

earn a character for more gallantry to the fair sex than was befitting a clergyman. However, he was quite happy with his life here, defying damp and fatigue, making endless rounds of palaces, collecting rarities, studying antiquities, and employing painters in his own rooms. In 1779 the Herveys leisurely returned to England, and shortly after his arrival the Bishop found himself fourth Earl of Bristol owing to his brother's death. About this time his daughter, now Lady Betty Foster, separated from her husband, and for a time was compelled to look to her father for support. But

everything. Lord S. told me he is equally well-known for his spirit of intrigue and his habit of drawing the long bow. Indeed, there does seem to be something of that in him; besides that they say there is something of a crack in the brain runs through the whole family."

In an article which appeared some time ago in a contemporary on the subject of the fourth Earl of Bristol, the writer describes this "crack" as running in strange directions. "For a few months the Earl would be full of a scheme for raising money among his friends to build a 78-gun



FRENCH SETTEE IN BILLIARD ROOM

when this failed her, Horace Walpole tells us she was in such straits as to be glad to earn £300 a year as governess to a natural daughter of the Duke of Devonshire. The Duchess, Georgiana, soon became her bosom friend, and Lady Betty lived at Devonshire House and elsewhere with her in the closest intimacy, and ultimately succeeded her as wife of the Duke.

From the time the Bishop inherited the family honours, his eccentricities appear to have developed remarkably. In 1781, while staying at Bowood with Lord Shelburne, Jeremy Bentham writes of him as follows: "Lord Bristol is here—a most excellent companion—pleasant, intelligent, well read, and well bred, liberal minded to the last degree. He has been everywhere and knows

ship for the Irish nation, or to buy warships for the Venetian Republic. Then he would bend his whole energy upon the fantastic house he was building at Down Hill, which, filled with the treasures gathered in many Continental tours, he flattered himself would be a Tusculum, but which remained unfurnished, a burden to his family, and, in Lady Bristol's words, "a stupendous monument of folly." Then he would flash out into notoriety, owing to his blasphemous conversation, his avowal of total disbelief in revealed religion, and his shameless disregard of the rudiments of morality. And yet, through it all, he adhered to his love of practical pursuits, and writing to Arthur Young, the famous agriculturist, in 1785, he says: "I love agriculture, because it makes good citizens,

The Connoisseur

good husbands, good fathers, good children; because it does not leave a man time to plunder his neighbour, and because of its plenty it bereaves him of the temptation; and I hate an aristocratical Government, because it plunders those honest fellows; because it is idle; it is insolent; it values itself on the merits of it; and because, like an overbearing torrent, the farther it is removed from its fountain head, and the less it partakes of its original purity, the more desolation it carries with it; and because, like a stinking, stagnated pool, it inflicts those very disorders which it was

the chief merit of its spring and fountain head to heal and remove."

In 1782 he informally separated from his wife, leaving her at Ickworth, where the poor lady lived a lonely, but peaceful, life. She had no wish for revenge for all the insults heaped upon her, and contented herself by writing to her daughter, Lady Betty: "I beg you will be very cautious in speaking of him to others, how you throw any blame on him on my account. I leave him to heaven and to those thorns that in his bosom lodge to prick and sting him."

(To be continued.)



LADY BETTY FOSTER

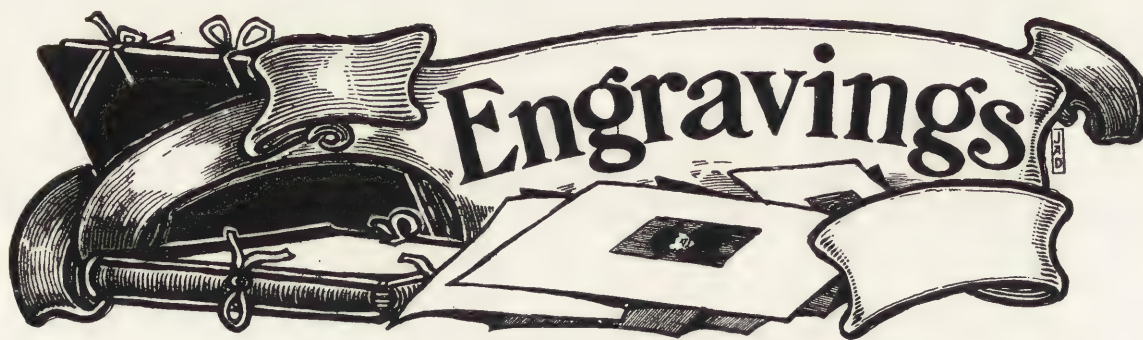
BY ANGELICA KAUFFMAN





MISS ALEXANDER
BY J. MCNEILL WHISTLER
By permission of W. C. Alexander, Esq.

*Reproduced, by permission, from "The Art of Portrait
Painting" by the Hon. John Collier
(Cassell & Co., Ltd. 10s. 6d. net).*



The Engravings of Andrea Mantegna

By A. M. Hind

Part I.

THE recent exhibition at the Painter-Etchers renders the present moment not inopportune for the discussion of the engravings of Andrea Mantegna. If this exhibition left strangers to Mantegna's engraved work astonished at his Titanic lineal power, yet with no suspicion of the exquisite subtlety of his modelling, the poorness of the majority of the impressions—mere skeletons of their former selves—is perhaps excuse enough. It served at least to show the rarity of good impressions, the result, as we shall see, of Mantegna's special medium and method. The question of the authorship of these engravings has recently undergone so great a transformation—largely under Dr. Kristeller's criticism—that a brief statement of this revised position and some discussion of its solidity and limitations may not be without interest.

There is a letter in the Archives of Mantua which gives striking colour to a certain phase of artistic history in Italy in the fifteenth century. A certain Simone di Ardizzone of Reggio writes to Ludovico Gonzaga complaining of ill-treatment at the hands of the Prince's painter, Andrea Mantegna. Briefly, the story the letter tells is this: when Simone, "a painter and engraver," came to Mantua, good offers were made him by Mantegna, but finding that his friend Zoan Andrea, a painter of Mantua, had been robbed of certain "engravings, drawings and medals," he was induced to give his service to the latter and help him make good his loss. In spite of repeated warnings from Mantegna he proceeded with his work, and one evening both he and Zoan Andrea were assaulted and left for dead in the street. Still Simone redivivus persists, until a serious indictment

brought against him by Mantegna terrifies the unprotected foreigner, and he takes to his heels and "returns" to Verona. He begs the Prince for justice, that neither he nor his relations may be driven to take vengeance into their own hands.*

The date of the year is not legible, but a letter of Ludovico to his secretary, Cantabei, with regard to a certain "Reggian" implicated in a like quarrel, seems to fix it as 1475. At any rate, it cannot be later than 1478, the date of Ludovico's death.

It is a vivid picture of the artist's peaceful life in those turbulent times. Yet we, in these later days of copyright, have little reason to say hard things of Mantegna for sometimes forgetting the "gentle courtesy of manners" with which Vasari credits him. When one reads of Dürer's unavailing complaints against the young Marcantonio, who had no more scruples than many of his contemporaries against copying signature and all, it is well to consider twice how else Mantegna could have defended himself.

It may be surprising, but this letter forms the most solid documentary basis for present theories on Mantegna's activity as engraver. Our earliest authority, Vasari, quite clearly fails to give a satisfactory account; his statement that Mantegna first took to engraving on seeing Florentine work at Rome (1488-90) must be duly qualified in the light of his tendency to weave a pretty tale. This tale, moreover—with the Finiguerra fable—does not appear until the second edition (1568) in the added life of Marcantonio, while the first edition

* The above interpretation follows Kristeller in assuming that "vene" is used loosely for the first person. Rivoli, who is stricter with his Italian, lands us in greater difficulties in dating the incident "when Mantegna came to Mantua," *i.e.*, about 1460.

of 1550 leaves us almost to imply that Mantegna was the first engraver, a tradition certainly accepted in North Italy, for Lomazzo describes him in 1584 as "prudente pittore e primo intagliator de le stampe in Italia."

Possibly Dr. Portheim may be right in surmising, from the presence of much that reflects the antiquities of Rome in the background of Mantegna's early work in the Eremitani Chapel, a visit to that

senior*—in the practice of engraving, we are on thorny ground. Reasons of style would lead one to date the execution of the Pollaiuolo engraving about 1460-5.

An even closer connection between the two schools of engraving is seen in the *Hercules and Antæus*, usually ascribed to Pollaiuolo. I must personally confess it seems to me to have little of the Florentine's characteristic style. The firm, set mouth, leaving gaps which show the teeth on either side, the eagle profile, the sinewy limbs, the typical hands with thumb bent back, which mark his "Nudes," are here entirely wanting; and I am almost tempted to place it nearer to such work as the *Hercules and the Lion*, executed after a Mantegnesque design by Giovanni Antonio da Brescia. Space forbids, however, developing this idea further here.

Before attempting to fix any limit to the dating of the Mantegna engravings, it will be well to expound the real problem at issue. For if we cannot venture an answer to the more fundamental question: "What is Mantegna's original work?" further theorisation might well be considered superfluous and absurd.

Of course modern criticism cannot presume to a final judgement, but it may approach nearer to this goal than its predecessor of a century back, which was too ready to give things big names, and to allow less to the sense of quality than to tradition.

If modern criticism is sometimes too froward in its conceit of its own little creations, forming structures that the next generation of connoisseurs will discard, it has at least this claim to respect: with honesty and justice it has discriminated between the true and the false, and saved from unworthy attributions the fair name of many a great master.

Bartsch gave to Mantegna some twenty-four engravings. Of these, Dr. Kristeller's criticism



THE VIRGIN AND CHILD

FROM AN ENGRAVING BY MANTEGNA

city about 1450. But whether he passed over Florence or not in this period of his life, it is probable that he was early acquainted with Florentine engraved work, some of which may reasonably be dated not later than 1450. Pollaiuolo's famous *Battle of the Nudes*, which, in its broad manner and simple diagonal shading, is no great distance from the Mantegnesque, may have been an inspiration to him to take up the burin. But as there is no actual impossibility in Mantegna's priority to Pollaiuolo—who was only some two years his

* 1429 seems the best attested date for Pollaiuolo's birth.

Engravings of Andrea Mantegna

leaves us with a bare seven, the others being largely treated as school work—in the wide sense—after Mantegna's designs. Certain bust portraits seem not to belong to the school, but to be nearer Leonardesque drawings.

We may be allowed to put in this one word for the much victimised Vasari, that besides the *Triumphs* and the *Deposition*, it is only these very seven that he specifically mentions. It is some tribute to Vasari's discrimination, and not a trivial support to Kristeller's destructive criticism.

Madonna and Child, while afterwards a more marked attempt is made to represent the minutiae of form in the modelling of face, figure and drapery. There is, moreover, a certain element of repose in the treatment of surface in the *Battles* which, I think, shows an advance on the *Bacchanalia*. But the almost unconscious power of the *Sea-Gods* has still to develop through the *Horizontal Entombment*, where every nerve and muscle adds its expression to the whole, into the colossal majesty of *The Risen Christ*.

Mantegna's conception of the engraver's art was



THE VIRGIN AND CHILD WITH THE CAT

FROM AN ETCHING BY REMBRANDT

These seven engravings, in quality far beyond the rest, are the *Madonna and Child* (Bartsch 8), the two *Bacchanalia* (B. 19 and 20), *The Battles of the Tritons and Sea-Gods* (B. 17 and 18), *The Horizontal Entombment* (B. 3), and *The Risen Christ between SS. Andrew and Longinus* (B. 6). These are placed in the most probable order of execution. The *Bacchanalia* and *Battles*—of one of which Vienna possesses a copy by Dürer, dated 1494—might be almost contemporary, though I should incline to regard the former as the earlier compositions. In the *Bacchanalia* there is a simpler manner of expressing the lines of the face, a few soft, thick lines sufficing, as in the case of the

strictly the imitation of lineal draughtsmanship. The reproduction of one of his few authentic drawings, the *Madonna* in the British Museum, will illustrate the analogy. His scheme, like Pollaiuolo's, consists of oblique parallel lines of shading with the interposition of somewhat more delicate lines at a slight angle. In some cases the shading seems to be formed of mere scratches, shallow and broad, on the surface of the plate. In the early impressions, which were often very lightly printed (possibly by hand, with roller or burnisher), these exhibit a broad and regularly broken line resembling the texture of crayon.

Very few printings would suffice to destroy all



THE FLAGELLATION

FROM AN ENGRAVING ATTRIBUTED TO MANTEGNA

this work, and the bare skeleton, rugged and grand as this may be, is left to account for the not too infrequent remarks of displeasure that one heard lately expressed at the Painter-Etchers. In fact, the only really good impression exhibited was the horizontal *Entombment*—and that was

clipped. The *Madonna and Child*, in its first state without the nimbus, was an extreme rarity. I heard that it was covered by an insurance of £1,000; but it was a far poorer impression than the example in the British Museum. The moral merely is—let not Mantegna be rashly judged from

Engravings of Andrea Mantegna

his engravings as the severe and rugged, and withal unsympathetic artist, until some of these good early impressions have been seen. Unhappily, even the British Museum, though it possesses a very complete collection, cannot boast of good impressions of many. Chatsworth, Berlin, and Vienna are all more richly endowed.

None of the engravings seem in style to be earlier than 1465-75. The *Madonna and Child*—considering its first state without the nimbus, we might almost say the *Mother and Child*, so homely and *intime* is its atmosphere—corresponds to paintings like Mr. Mond's *Madonna*, and might be

dated about 1475, if not earlier. The middle group, the *Bacchanalia* and *Battles*, approaches nearer to the period of the *Triumph of Cæsar* (towards 1490), now the great glory of Hampton Court. Later still would come the horizontal *Entombment*, in which, combined with a nervously exquisite modelling, is the grandeur of composition so remarkable in the *Triumph*. The statuesque *Risen Christ* is undoubtedly among Mantegna's latest works, and gives wonderful expression to an element in the Resurrection that has not often appealed to the artist—the sublime majesty of sorrow, as opposed to the joyous victory of triumphant love.

(To be continued.)



THE VIRGIN AND CHILD WITH AN ANGEL

FROM A DRAWING BY MANTEGNA (IN THE BRITISH MUSEUM)



No. I.—CASE WITH CHINESE PORCELAIN EXHIBITED AT HOVE



**Some Specimens of Chinese
Porcelain Exhibited by
Members of the Royal Amateur
Art Society
By Mrs. Willoughby Hodgson**

THE Sussex Branch of the Royal Amateur Art Society held its fifth annual exhibition at 1, Grand Avenue, Hove (by kind permission of Sir William Chance, Bart.), from the 17th to the 22nd of November last. I think an account and a few illustrations of some of the Chinese Porcelain exhibited in the Loan Annexe may be of interest.

A visitor to this section of the exhibition could hardly fail to be struck by two most noticeable features—first, that this was a collection which would delight the connoisseur, and secondly, that it had been arranged by people who had visited and were in sympathy with the artistic love of simplicity in arrangement which is characteristic of the East. That undue crowding which detracts so greatly from beauty and effect in the arrange-

ment of many English collections had been carefully avoided, each specimen could be seen and admired separately, while, taken as a whole, every case presented a veritable feast to the eyes; indeed, I heard an enthusiast exclaim, "Case 1 is an inspiration." Colour, form and size had all been taken into consideration, and the grouping was really admirable.

The walls of the room, hung with beautiful Japanese screens, old Japanese coloured prints and Chinese embroidery, made a pleasing and appropriate background to the porcelain.

In Case No. 1 (No. i.) will be seen on the second shelf three magnificent *rouge de fer* bottles, lent by Mrs. Henry Willett. The pair, pure and brilliant in tone, are decorated with conventional flowers and foliage as white reserves lined and



NO. II.—"FAMILLE VERTE" BOWL



INSIDE OF "FAMILLE VERTE" BOWL

veined in red: the centre gourd-shaped bottle, with four bulbs having an arabesque scroll design of chrysanthemums, which have evidently been traced in red, the colour being applied between the lines marking out the pattern. This seems to have been a method in vogue in the early Kang-hsi period, to which these three pieces belong.

In the centre of the top shelf is a large *famille verte* bowl, lent by Mr. W. G. Gulland (Illustration No. ii.). This specimen is of fine quality and is painted in overglaze enamels. On the outside the decoration consists of pines, bamboos, pink and white prunes with gnarled branches in aubergine, birds and butterflies. On the inside is a wide flower border interspersed with panels containing fish and aquatic plants, whilst in the bottom of the bowl two carp are depicted sporting among crested green waves. Kang-hsi period.

On the same shelf with this bowl may be seen a pair of *famille verte* vases of the Kang-hsi period, lent by Miss Z. Ionides, and two fine *famille verte* saucer-shaped dishes of the same period, lent by Mrs. D'Albiac and Mr. W. G. Gulland.

On either side of the *rouge de fer* bottles is a powdered blue tea-pot, lent by Mr. J. Horace Round, the one on the right having panels enamelled with flowers in polychrome; that on the left with panels decorated in underglaze blue, the design being known as "Po-Ku," or the "Hundred Antiques."

On the left side of the shelf is a bowl lent by Mrs. Russell Reid, with figure scenes and flowers in brilliant green and red overglaze enamels and underglaze blue. This is a piece of *famille verte*, which probably belongs to the earliest days of the Kang-hsi period.



No. III.—BISCUIT CELADON MING VASE

In the centre of this shelf is a cylindrical vase or holder, with a lion mask handle on one side. The surface is covered with green enamel, under which is a circle pattern in black. Single prunus blossoms, the horses of the Emperor Mu-wang, the Pa-kwa, or Eight Diagrams, rocks and waves in yellow and aubergine are scattered over the green surface. This also is probably a specimen of early Kang-hsi, and was lent by Mr. W. G. Gulland.

On the right of the same shelf is a fine "three colour" Ming bowl, lent by Miss Chamberlin, decorated with Phoenixs and conventional flowers in red and green overglaze enamels and underglaze blue.

The two small inverted pear-shaped vases on this shelf are interesting and valuable specimens of "three colour" *famille verte*, but unfortunately their covers and stands are missing, and these would have added considerably to their value. The ground colour is yellow decorated with green trellis pattern, broken by four medallions, containing a conventional lotus flower. Below is a leaf band in aubergine and yellow veined in black. These leaf bands represent the "sweet flag" placed at the doors of houses to prevent the entrance of evil. Lent by Mrs. Bythesea. Kang-hsi period.

On the lowest shelf of Case 1 are specimens of fine examples of *famille verte* of the Kang-hsi period, and a pair of goblets specially interesting as showing a kind of porcelain made for shipment to Europe during the latter half of the seventeenth century. Ch'ien-lung period.

No. iii. shows the magnificent Biscuit Céladon Ming vase, lent by Mrs. Henry Willett, which, being an almost unique specimen, attracted a great deal of attention and admiration.



No. IV.—SEXAGONAL TEA-POT OF LATE MING OR EARLY KANG-HSI PERIOD

Chinese Porcelain



NO. V.—DOUBLE RECTANGULAR VASE IN PALE GREEN ENAMEL
DECORATED WITH PINK AND WHITE PRUNUS BLOSSOM

This massive vase is of early Ming porcelain with an outer pierced casing decorated in turquoise blue, mazarine, grey, and touches of yellow. The faces, portions of some of the figures and many of the flowers are uncoloured and unglazed, showing the rough grey biscuit body. Round the shoulders is a band of conventional pæonies, and the base is formed of conventional fret patterns.

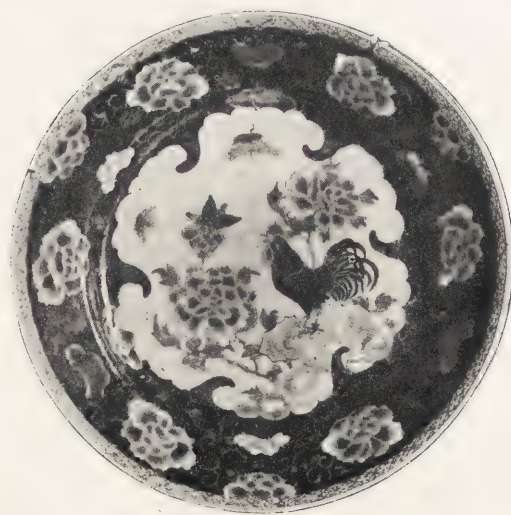
The sexagonal tea-pot (No. iv.) is a specimen of late Ming or early Kang-hsi porcelain and is decorated in overglaze enamels. Here, again, are raised outer pierced panels in the form of bamboos and trees rising from blue rocks. The ground of the tea-pot is black, round the base is a band of green with a raised pointed design in bright red. On the shoulders is a conventional flower pattern,

and on the neck are six diaper panels containing the Jooe-head sceptre. The lid has a pierced outer covering of moulded flowers. This specimen was lent by Miss Stuckey.

One of the cases was entirely devoted to porcelain decorated in underglaze blue, of which there was a very fine display. On the top shelf in the centre was Mr. C. A. Ionides' oviform ginger-jar painted with prunus blossoms on a marbled blue ground, known as "blob-hawthorn." The colour of this "ginger jar" is so deep and pure that it bears very favourable comparison with the famous Prunus Vase of the Huth collection. The glaze, however, is not so perfect, or the white so brilliant as the Huth vase, but there are few specimens which can touch Mr. Ionides' vase for colour. Period Kang-hsi. On either side of this jar was a beaker-shaped vase of the Kang-hsi period, lent by the same exhibitor and decorated with the designs known as "Po-ku" or the "Hundred Antiques."

A "blob-hawthorn" jar, decorated in underglaze blue, of unusual shape and colour, was lent by Mrs. Henry Willett. This bottle-shaped vase is painted in a pale shade of cobalt blue, and has a heavily-moulded design of lotus petals at the base. It is probably of the Ch'ien-lung period.

A beautiful lantern of quaint shape and design was lent by Mr. W. B. Chamberlin. Round the base is a band of Joee-head sceptres in two shades of cobalt blue, and this is repeated round the top. The background, painted with landscapes and



NO. VI.—SEMI-EGGSHELL. "FAMILLE ROSE" PLATE
WITH BLACK BACKGROUND

The Connoisseur

figures, is broken by four circular-pierced panels of scroll design in dark blue, surrounded by bands of bamboo and prunus blossom in a paler shade. On the top the pierced circular panels have the form of the Seal character "Fuh" (Happiness) in dark blue, between which is the seal character "Shou" (Longevity) in pale blue. Period, Ch'ien-lung.

A large pear-shaped vase of the Kang-hsi period was lent by Mrs. Russell Reid. The decoration is divided into compartments, in which are finely-

The companion to this vase is in the Salting collection.

Illustration No. v. shows the magnificent double rectangular vase lent by Mrs. Percy Willett. The ground is covered with a green enamel of hedge-sparrow egg hue, over which is a complete network of white and pink prunus blossom delicately lined and veined, with gnarled trunks and branches in brown and grey. This is probably one of those vases designed to hold prunus blossom (heralds of Spring) on the Chinese All Saints' Day. A



NO. VII.—INVERTED PEAR-SHAPED VASE. "ROSE VERTE" DECORATION OF FLOWERS, FRUIT AND BUTTERFLIES

painted kylins and rocks, whilst round the neck are sacred emblems.

Mr. W. G. Gulland lent an oviform jar, an interesting example of coarse material washed over with fine porcelain of the thickness of egg-shell. It has four oval panels finely painted, in a rich shade of cobalt blue, with figures and emblems divided by sprays of convolvulus. Kang-hsi period.

Of special interest was a large bottle-shaped vase, a specimen of the finest blue and white of the Kang-hsi period, lent by Miss Z. Ionides. The decoration consists of a conventional flower design in pure translucent blue, which stands out with great effect on a background of brilliant white.

native poet writing about the observance of this day uses the following words:—

"The peach and plum tree smile with flowers
This famous day of Spring."

Illustration No. vi. shows a semi-eggshell *famille rose* plate. In the centre is a floral panel with large pink pæonies and foliage, butterflies, and a finely-painted cock standing on a blue rock (an emblem of domesticity). The surrounding black border is covered with a fine scroll pattern in green, on which are enamelled large pink and yellow pæonies and is edged with a border of quatrefoil diaper. This plate was lent by Mrs. H. H. Taylor, and is of the Ch'ien-lung period.

Chinese Porcelain.

The *rose verte* pear-shaped vase (Illustration No. vii.) is also of the Ch'ien-lung period, though it bears a Ming mark. It is decorated in the *verte* style with flowers and pomegranates, the latter being emblems of good fortune. Lent by Mr. W. G. Gulland.

Illustration No. viii. shows some of the very interesting and beautiful graviata rice bowls lent by Miss Z. Ionides. This kind of porcelain was known at one time as "Pekin Ware," from the mistaken notion that it was made in Pekin; as a matter of fact, it was sent to that city as tribute to the Emperor from another part of his Empire, and pieces were often presented by him to distinguished foreigners visiting Pekin. This porcelain is interesting as being the only kind manufactured during the nineteenth century which is considered worthy of the interest of the collector. It was made during the reign of the Emperor Tao-Kouang, 1821-1850, though specimens are often marked in the Seal character of the Ch'ien-lung period. "Pekin bowls" are

sought after and collected in China, where quite small specimens will cost the collector £8, and the colour most esteemed by the Chinese is blue as a ground colour. No. 1 has a background of yellow enamel covered by conventional flowers and foliage in brilliant colours. No. 2 has a red enamel background, finely engraved with a scroll pattern, over which are conventional flowers and foliage in raised enamels; the white reserves contain emblems in coloured enamels and are edged with gold. No. 3 is of pink graviata with panels containing rocks and trees, and No. 4 is of pale blue graviata, the reserves containing landscapes, figures and flowers.

It is obviously impossible in a short article to do justice to a collection containing so many beautiful exhibits, I hope, however, at some future time, to give an account and illustrate other pieces of porcelain which were shown in this Exhibition, and also to describe the screens and hangings which decorated so effectively the walls of the Loan Annexe.



NO. VIII.—GRAVIATA RICE BOWLS



Louis XVI.

(Concluded)

By Gaston Gramont

THE reign of Louis XVI. is quite as remarkable for the quality, both of the design and workmanship, of the decorations in metal which it produced, as for those in wood. Times had materially changed since the days of Cressent and Meissonier. The huge ormolu mounts were no longer required for commodes and cabinets, and the *ciseleur* had perforce to subordinate his work to that of the *ebeniste*. He could no longer cover the whole of the front of a *meuble* with massive, although finely conceived mounts and be able to dictate to his fellow-craftsmen the most desirable shape for the wood to be fashioned in to unite with his design. No; now he was called upon to invent the most appropriate frame in which the marquetry panels of the wood-worker could be displayed. Under such circumstances one might reasonably have expected that the art of the *ciseleur* would have declined, that the artist would have forsaken it to devote his energies into channels where they would

meet with no restraint, and further, that the production of ormolu would have developed into a mechanical craft, in which absolute precision in the execution of details would count for more than any display of originality. Instead we find a new impetus given to the art and an extension of its application to many new objects of decoration.

The most remarkable *ciseleur* who worked at this time was Gouthière. In him the *ebenistes* found a man who could not only carry out the kind of ormolu they required in a manner most satisfactory to themselves, but could also make it of a design which should rival their own work for beauty and balance. He was indeed a superb craftsman, with a hand which, for cunning and subtlety, was unsurpassed by the cleverest silversmith.

He worked with great *finesse*, and probably for this reason Riesener employed him upon his most beautiful pieces. This collaboration was most successful. Riesener, whilst being



SECRÉTAIRE
LOUIS XVI. PERIOD

BY RIESENER AND GOUTHIERE
(WALLACE COLLECTION)

Louis XVI.

one of the greatest artists of his time, never produced any showy or gaudy pieces. His design, whilst being bold and spirited, is restrained and in the best of taste. The panels are well decorated either with marquetry or with other suitable embellishment. But he did not sacrifice unity of effect for the sake of displaying his skill in inlaying and blending in colour different woods. He understood what was best for his pieces, and we could cite important pieces from his hand which carry no marquetry. But Riesener appreciated the value of tasteful and well-executed bronzes, and occasionally he surrendered to Gouthière the essential parts of a *meuble* to decorate. A good example is to be seen in the Wallace Collection; this is a large upright *secrétaire*—a favourite article of furniture in the reign of Louis XVI.—standing in Gallery XVIII. As far as the *ebeniste* is concerned, the chief charm of the *meuble* lies in its elegant shape and consummate balance of parts. He has prepared the way for the *ciseleur*. In the centre of the large upper panel Gouthière has placed an oval plaque of appropriate subject, and has encompassed it with an *encadrement* of typical Louis XVI. design—that at the top being composed of a looped

and wavy ribbon intertwined with delicate chains of highly-finished flowers. This is balanced by a somewhat heavier cluster of leaves placed beneath the plaque. Immediately below the marble top runs a beading of a pattern very popular with all the *ciseleurs* of this time. It is a frank copy of the borders found frequently in Italian terracottas of the 15th century. Then follows a frieze characteristic of Gouthière, with its interlaced branches and foliage and judicious distribution of flowers. Its continuity is broken in three places—at the corners, upon which we find the conventional rosette, and in the centre of the front by an oblong plaque with figures in relief. Here, perhaps, is the weak point of the piece. This plaque not only awkwardly breaks the continuity of the frieze, with which it has nothing in common, but it distracts the eye from what should be the central object of attraction—the oval plaque in the middle of the central panel. The corners are embellished with beautiful supports of conventional foliage divided by a small bead pattern. From the centre of the curl bands of mingling leaves and flowers hang, and after crossing and being tied with one another some distance down, cling to



LOUIS XVI. COMMUNE WITH BRONZES

BY GOUTHIERE

PETIT TRIANON, VERSAILLES

the outside of the corners. All the panels are surrounded by bead pattern bronzes, broken in the panel containing the plaque by a small ornament at each end of the square.

An instructive comparison can be made between this secrétaire and another made by the same maker—Riesener—placed quite close to it in Hertford House. This is one of the master's earliest pieces, and shews him working under the influence of the designers who flourished at the end of the reign of Louis XV. Its appearance is bolder and more solid-looking, and the *ébéniste* has forwarded his portion of the task with less dependence upon the *ciseleur*—he has left him to supply the finishing touches, to set forth the beauty of the woodwork to best advantage. The large upper panel is enriched with a marquetry design remarkable at once for its boldness and intricacy, and is akin to that class of *meuble* which we associate generally with Oeben. The lower doors are more restrained in feeling. Each carries a classical vase filled with flowers. Beside such assertive woodwork the bronzes of



LOUIS XVI. BRONZE GILT WALL-LIGHT PETIT TRIANON



LOUIS XVI. BRONZE GILT FIRE-DOG GARDE-MEUBLE, PARIS

Gouthière would have appeared trivial. It demanded a man of the calibre of Duplessis to cope successfully with it.

This style of decoration died hard, and probably would have prolonged its existence still further had not the new school of *fondeurs* arisen. But with such men as Gouthière displaying veritable triumphs of *finesse* and delicacy, the public recognized the superiority of the new order in creating furniture to harmonize with contemporary decoration. Indeed, they became so insistent upon minuteness of finish that they sowed the seeds of

decline. The few men who were supreme in this way knew well how to preserve originality of purpose and afford variety by judiciously intermingling natural foliage and flowers with classical scrolls and patterns. But the men to whom the development was left—we are speaking now of the ten years which preceded the Revolution—were sterile in invention and limited themselves to reproducing with an infinity of minuteness the stereotyped patterns which had been culled from Grecian art and

the Italian renaissance. This was the ultimate destination of the refined and dignified craftsmanship we so admire in the works of Riesener and his contemporaries of the later period. But we shall have occasion to return to this subject later.

In the meantime, however, the *ciseleur* was not now content to confine his attention exclusively to *meubles*. He

felt that there was quite a large number of decorative objects in the designing and making of which he could profitably employ his talent. Already, since the early days of Louis XIV., beautiful appliques had been produced of bronze, and during the days of his successor such men as Meissonier and Caffieri did not consider them too insignificant to claim some of their time.

We reproduce an excellent example from the Petit Trianon. It is of the best time of Louis XVI.—before the decay had set in—and is the work of a master *ciseleur*.

The stem is narrow and tapering, and is decorated with conventional leaves and drapery. The bottom terminates rather abruptly in an elongated ornament of foliage and berries. This motif, with variations, serves to alleviate the monotony of the classical fluting which is found upon the branches. The top of the stem forms a nearly circular table, and upon this stands a classical vase, surmounted by leaves and fruit carried by a bronze tripod with a ram's

head decoration connected by festoons. The three arms only curve in a downward direction, and are perhaps not so elegant as those of the Louis XV. period. The delicate workmanship upon them, however, imparts a very refined appearance, and is admirably suited to the prevailing ideas of decoration. The design of the

arms was little varied, whether they were used as wall lights or for the large candelabras now produced in such quantities, which were intended to stand upon the mantelpiece or on the top of the larger pieces of furniture. For the latter they were supported by a bronze figure after one or other of the great contemporary sculptors. On the whole, the models of Claude Michel Clodion are the finest; they have a vigour and boldness which none have excelled. We reproduce a particularly beautiful pair from the Louvre.



LOUIS XVI. CANDELABRA

BY CLODION

LOUVRE, PARIS

They represent nude female figures, exquisitely proportioned and modelled, who advance towards the spectator supporting the candelabra upon their shoulders. The bases are of typical Louis XVI. design—the centre of porphyry with plain ormolu mounts with a slight pattern in relief.

Another renowned sculptor in great favour at the time was Etienne Falconet. His female figures lack the robustness of those of Clodion, but he could impart a sweetness and grace which

appealed strongly to the effete society of that day. His models were used for a large number of decorative objects. The candelabra which carry them are particularly charming works. The grace and litheness of the figures lend themselves admirably to the exquisitely-worked bronzes of the later years of the reign. In fact, the fusion is more completely accomplished than is the case with those made from the designs of his great contemporary, Clodion. The latter's figures are more muscular and vigorous, and have consequently more in common with the decoration of an earlier time.

Many of the Falconet candelabra are gilded throughout, including even the pedestals. In these cases the bases are frequently decorated with small festoons in relief, and the edges are banded top and bottom with bead-pattern borders. Such specimens were usually accompanied by a centre-piece in the form of a clock, also from the same sculptor's designs. One model is by no means uncommon. The barrel of the clock was quite round, a delicate Louis XVI. ornamentation running round the edges of the case surrounding the face. A female figure—nearly nude—stood in reposeful attitude on each side, leaning upon the barrel, the uplifted arm supporting the head. The whole was mounted upon an ormolu plinth, richly embellished by the *ciseleur*; occasionally, in the larger specimens, Cupids were added, but with questionable results.

There was an increasing tendency displayed for gilding bronze wherever possible. It was thought to impart a lighter and more joyous appearance and to be more in keeping

with the remaining decoration. Fashion, too, seemed to favour more and more the porcelain from Sèvres to the detriment of that from Dresden. The figures from the German centre were nearly ignored, their place being supplied by biscuit figures from Sèvres, made frequently from Falconet's models. But the chief shortcoming which was urged against the other articles from Dresden was their sombre and yet assertive colouring. The Sèvres porcelain was almost always delightful in colour. Again, the French decorators were much superior. Something must of course be allowed for national prejudice, yet we cannot help admitting that the judgement of the connoisseurs of the time was just. The taste for Oriental lacquer died hard, and even at a late period in the reign of Louis XVI. some of the best *ebenistes* made use of it effectively. We have in the Wallace Collection a remarkable commode made by Dubois, whose signature it bears. It is constructed principally of ebony, but has panels of very beautiful Japanese lacquer. These are framed and partially covered with geometrical patterns carried out in bronze gilt. In the centre is a panel encompassed in an oval frame, composed of two doves standing upon a quiver. The

ormolu figures of mermaids which support the sides are admirable, both in point of modelling and finish. The spiral legs, too, lend an additional charm. This piece is described as being made in the last years of Louis XV., but we fail to discern any reason for this conclusion. The design and the whole of the details point to it being a production of the second half of the reign of his successor.



LOUIS XVI. COMMUNE WITH LACQUER PANELS
(WALLACE COLLECTION)

BY DUBOIS





Holbein

PORTRAIT OF HENRY VIII.

**HENRY VIII.
BY HOLBEIN**

From the painting at Chatsworth
By permission of His Grace the Duke of Devonshire

THE
LIBRARY



Prints

Robert and Richard Dighton, Portrait Etchers By Dion Clayton Calthrop

MUCH has been written, and more has been spoken of the beauties of Gilray, Rowlandson, Sayer, and Cruikshank. Their works have been exhibited, praised, collected, and associated together as the great masterpieces of caricature,

of the much-praised. Robert Dighton, the father of Richard, was more a master of his craft than any of the men I have mentioned; he had a delicate precision and a quiet, kindly humour that is lacking in any of the four, he had a grace and



and the drawings of the Dightons have been ignored by all but a few choice spirits who have gathered together a sheaf of their prints, leaving the more fashionable to garner their harvest

refinement that almost removes him from his date; and although his earlier work was considerably tainted with the beer mug wit then in vogue, figuratively speaking he slapped his



GEORGE III.



DUKE OF NORFOLK



Descriptions of BATTLES by Sea & Land,
 in Two Volumes.
 From the KING'S Library's at GREENWICH & CHELSEA.



Robert and Richard Dighton

subjects on the back, a habit always practised by Gilray and Rowlandson, to their advantage as cartoonists and to their detriment as caricaturists. The essence of caricature is polite laughter and polished attack.

Dighton bears the same relation to Gilray and the rest of his time that a skilful fencer bears to a master of quarterstaff, he is therefore not so distinctively of his age as his contemporaries in that time of hard hits, beef, blood, beer, and bone.

Robert Dighton's field of observation was wider and more catholic than the standpoint of his day,

of his day, great and original as his contemporaries were, and they carry on the great tradition in a manner never arrived at by any of the others. Robert Dighton was born in 1752 and died in 1814, he came into being at almost the same date as the first issue of *THE CONNOISSEUR*, and it is therefore eminently suitable that he should be received in the second issue of this paper. He lived in stirring political times, saw and noted many of the extraordinary extravagances of costume, saw the Macaroni flourish when he was twenty and the French "Zebra" mode, witnessed



A VIEW from TRINITY COLLEGE,
CAMBRIDGE.

BISHOP OF BRISTOL



A NOBLE STUDENT of OXFORD.

LORD NUGENT

and his mind was not so exclusively in the groove of politics as were the minds of the rest, and his sense of line was more acute and restrained. This power of the economy of line descended to his son, whose manner was, however, more mechanical and far less sensitive; on some occasions, nevertheless, he equalled, and perhaps rivalled his father. Witness, for instance, the wonderful drawing of the head of Sir William Curtis in *A Member of the Corporation*. Dighton père's drawings are, from an artistic point of view, more admirable and more rare than any caricatures

the great stock tie in all its varieties, and although I do not know of any portrait by him of the great Beau Brummell, he must have noticed with interest the innovation of starch into the neckcloth, and the revived interest in artistic tailoring. The cult of clothes is so tremendously important to the caricaturist, that these remarks are very necessary, as it would be a much harder task for Dighton did he live to-day. To pin an individuality on to the tailor he would be forced with the rest of our caricaturists to invent collars for Mr. Gladstone and noses for Mr. Chamberlain.

The Connoisseur

Robert Dighton first exhibited when he was seventeen, at the Free Society of Artists, some small portraits in chalk, and he continued to exhibit from 1769 to 1773. In 1775 he exhibited at the Royal Academy "a frame of stained drawings," and in 1777 a *Conversation* (small whole lengths) and a *Drawing of a Gentleman from Memory*. At this time he was living in 266, High Holborn, from whence he moved to Henrietta Street, Covent Garden, in 1785, and afterwards to 12, and later to 6, Charing Cross, finally settling in 4, Spring Gardens, in 1810, where he died in 1814. The year 1795 finds a book issued by Bowles & Carver, of 69, St. Paul's Churchyard, called *A Book of Heads*, and in this collection Dighton proved his admirable qualities as a portrait etcher, and by its means established his reputation, which had already been enhanced by wonderful portraits of Mr. Christie, the auctioneer, and Kemble, the actor. It is remarkable to find a man so slightly tainted with the gross vulgarity of his age, and his few lapses into arch-grotesque are redeemed by the rectitude of the mass of his works. This same year—1795—was published a portrait of himself, carrying his book.

Now Dighton had the true instincts of a connoisseur, and himself collected prints, engravings, and etchings, and he—Rossetti-like—had no scruples in procuring matter for his collection by other means than fair. In 1794 Dighton visited the Print Room of the British Museum and struck up an acquaintance, ripening to friendship, with Mr. Beloe, an under-librarian. He made a present to Mr. Beloe of a portrait of himself and Miss Beloe, and continued to frequent the Print Room. On the occasion of these visits he carried, as was his custom, a portfolio, and unobserved, he plucked the prints from the Museum folios and transferred them to his own. In this manner he withdrew a number of prints, and it was not until 1806 that the thefts were traced to him.

He had abstracted a print of Rembrandt's *Coach Landscape*, the only copy possessed by the Museum, took it home, and made an excellent copy of it; this he took to Samuel Woodburn, the dealer, and sold it to him as an original for £10. Naturally Woodburn was delighted with his bargain, and showed it to a friend, who immediately pronounced it to be a forgery. An argument led to the pair of them going off to the Print Room of the British Museum to compare the print with the one they knew to be there. This led to the

discovery that the print had been stolen. The theft was easily traced to Dighton, and on his confession a number of others were found at his own home and also at Mortimer's and with Davis. So far as I am able to ascertain the culprit suffered no punishment, for the same year, 1806, saw him publishing a portrait of Mrs. Catalani in December, and early in 1807 numerous portraits, some dated from Oxford. The whole of his portraits were etched, printed, tinted by his own hand, and published by himself; his son's portraits were treated in the same manner, but were published by Thos. McLean, in the Haymarket. The father's prints are signed R. Dighton or Dighton. One doubtful print is signed Tom Quiz, one print also published by him is signed C. B., Esq. It is a portrait of the Duke of Somerset. The son's prints are all signed Richard Dighton, with a very few exceptions. Robert Dighton's elder son, Denis Dighton, was military painter to the Regent; he was born in 1792 and died in 1827. His work is of no importance. Those prints which Dighton took from the British Museum, and which were mostly recovered, may be easily recognised by the fact that he put his own mark on them—a D in a palette over a sheaf of brushes, they are nearly all by Rembrandt; in many cases he left his own copies of the prints in the Museum folios, where they still remain.

Robert Dighton's portraits embrace almost every profession and rank—counsel, officers of both services, actors and actresses, dons and undergraduates, sporting characters, dukes, and the King; his son published portraits of a great many city personages. A story remains to be told: an old gentleman entered a print shop one day and enquired the price of a portrait in chalks that hung in the window, he was told that it was priced at eight guineas, and the portrait was produced and taken from its frame for his close examination. Without more ado he produced the sum, tore the portrait into pieces and threw it on the floor, saying that he did not wish his father to be remembered for ever as a person who looked like a three-bottle baboon. The head in chalks was by Dighton. A like story is true of the late Sir Henry Irving; he was leaving his old chambers, and in the course of weeding out he found in a cupboard a portrait of himself by a now famous painter, this he put his stick through, saying to his servant that he "had no intention of going down to posterity as a ridiculous object."

Among the many portraits, the following are of



MR. WILSON



A FIRST RATE MAN of WAR,
taken from the DOCKYARD PLYMOUTH.

ADMIRAL YOUNG



MEMBER of the COM

SIR WILLIAM CURTIS



MR. W. FARREN
as Sir Peter Teazle.

MR. W. FARREN AS "SIR PETER TEAZLE"

The Connoisseur

noteworthy interest, and will give some idea of the range of the father and son :—

Lord Allonby, called "Going to White's."

Mr. Alsope, called "The Mirror of the Times."

The Duke of Argyll.

Major Ashurst, of Portsmouth.

Hughes Ball, called "The Golden Ball."

Dr. Francis Barnes, of Peter House, Cambridge.

Baxter, Livery Stable Keeper at Cambridge.

John Bellingham, portrait taken at the Sessions, Old Bailey, May 15th, 1812.

Frederick, Fifth Earl of Berkeley, "Taken on the Steyne at Brighton."

Mr. Bobart, The Coachman of Oxford.

General Bolton, "A View of the Horse Guards."

John Braham, as Orlando.

George Astwell, First Marquis of Buckingham.

Sir Francis Burdett, of Foremark, Derby.

George Byng, called "Poodle Byng," who was prominent in causing the first use of gas in the House of Commons.

Madame Catalini, the singer.

Elizabeth Fry.

James Christie, the Auctioneer.

Colonel Cooke, called "Kangaroo Cooke," the second for Dandy Raikes in his proposed duel with Lord Brougham.

Sir David Dundas, Governor of Chelsea Hospital.

Prince Esterhazy, Austrian Ambassador.

William Farren, actor, known as "The Cock Salmon." His second wife was Miss Fautit. Ellen Farren was his granddaughter.

Charles James Fox.

George the Third.

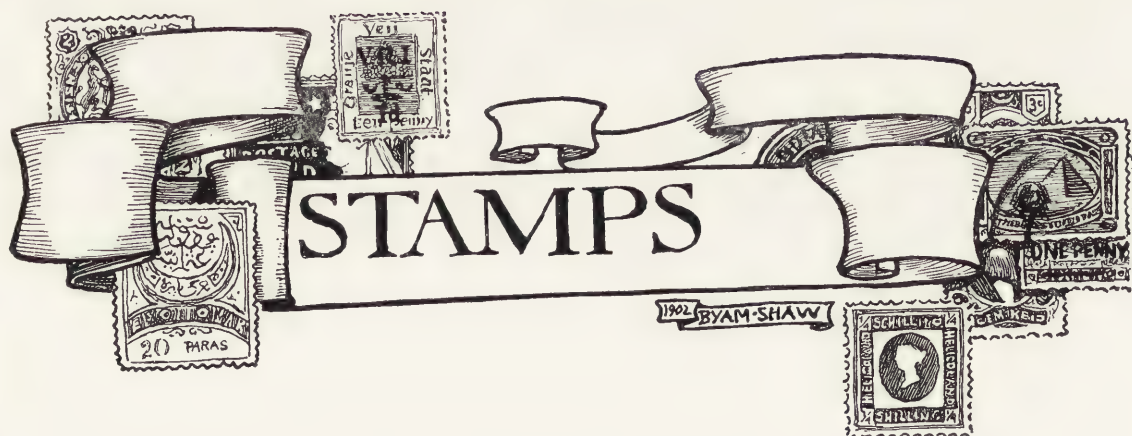
William, Duke of Gloucester, called "Slice."

William Wyndam, Lord Grenville.

Richard Tattersall, founder of Tattersall's, called "Old Tatt."

Stephen Kemble, the actor who played Falstaff at Covent Garden without padding; he weighed 18 stone.





Stamp Notes

By William S. Lincoln

THE novelty of the month is a strange and unaccountable issue of four stamps emanating from Grenada. These take the place of the King's Head stamps which were withdrawn on January 1st. and are no longer on sale. As the King's series only appeared on the multiple CA paper a few weeks before the advent of this new issue, they must become rare.



The new type represents the flag-ship of Columbus' fleet, "La Conception," in sight of the island of Grenada, with motto beneath: "Clarior e tenebris." It is a pretty stamp, though perhaps the design is somewhat crowded, is on multiple CA paper and perforated 14. No other values in this design are to be issued. The colours and denominations of the series are as follows:—

$\frac{1}{2}$ penny,	green,	watermark,	multiple CA.
1	red	multiple CA.	
2	yellow	"	"
$2\frac{1}{2}$	blue	"	"

Tunis is bringing out a very elaborate series, of which some of the values are now to hand. So far there are four designs for the set, and other types are, so it is understood, to be used for the

additional values. They are attractive stamps, printed on unwatermarked paper and perforated 14 by 13 $\frac{1}{2}$.

The designs for the 1 to 5 centimes show a picture of the Kairouan Mosque at Tunis with two Moors in the foreground; the 10 to 25 centimes represent two horses drawing a plough, with distant view of a Mosque and town; the 35 to 75 centimes show the ruins of Hadrian's Aqueduct; and the 1 and 2 francs a War Galley. On all the designs will be found the initials R F (Republic Française) and the star and crescent. The colours of the issue are as follows:—

1 centime,	black on buff,	Kairouan Mosque.
2	brown on brown	" "
5	green on green	" "
10	rose,	Plough.
15	lilac on mauve	" "
20	brown on bistre	" "
25	blue on grey	" "
35	green and brown,	Hadrian's Aqueduct.
40	chocolate and red brown	" "
75	brown and rose	" "
1 franc,	rose and brown,	War Galley.
2	bistre and sage	" "

In continuation of my notes last month of the changes now proceeding in the stamps of Australia, the pictorial stamps of Tasmania are now to hand on the new "Crown and A" paper, which is to





indulging in at the present time, it behoves collectors to be quick to complete their collections of these interesting new issues as soon as possible. There is no doubt

be generally adopted for the Australian Commonwealth. They are printed in lighter shades than the preceding issue—the plates begin to shew signs of wear. They are perforated 12½.

The set consists so far of the following values :—

- 1 penny, carmine, Mount Wellington.
- 2 „ lilac, Hobart.
- 3 „ brown, Spring River, Port Davey.

Two more values from Western Australia have arrived in addition to the 5d. olive yellow noted last month, which was watermarked V and Crown, but these two denominations are on the new Crown and A paper, so evidently we may expect some more on this, the new, Commonwealth paper.



They are perforated 12½, and are very poor specimens of printing, the 1d. value being especially rough. The values are :—

- 1 penny, rose carmine, watermark, Crown and A.
- 2 „ yellow „ „

Victoria contributes a 2d. stamp on this same paper, of the old type, and in a slightly different shade. It seems strange to be able still to note new issues with the portrait of our late Queen, but evidently the colony of Victoria does not mean to change the design of her stamps for some time to come. We have, therefore, to list :—



- 2 pence, mauve, watermark, Crown and A.

With all the sudden changes of type and watermark that the Australian Colonies are

that a few years hence will see some of these “lightning change stamps” at a considerable premium.

Guadeloupe stamps are now issued in two designs, although others are to make their appearance shortly in other types. The two little pictures we now have are rather pretty, but would look better if printed in two colours. The 1 to 15 centimes show a view of the sea-coast of the island of Guadeloupe, with a border of tropical fruit ; the 20 to 50 centimes a view of the interior of the island, with mountains in the distance, with a magnificent broad road running towards them, which would apparently be a perfect paradise for the motorist. They are perforated with the



usual French machine and register 14 by 13½. The colours of the set are as follows :—

- 1 centime, black on blue. View of Sea-coast.
- 2 „ brown on cream „ „
- 4 „ brown on greenish „ „
- 5 „ green „ „
- 10 „ red „ „
- 15 „ mauve „ „
- 20 „ red on green. View of Interior.
- 25 „ blue „ „
- 30 „ black „ „
- 40 „ vermilion on cream „ „
- 50 „ sage on cream „ „



A new King Head stamp is to hand from Gwalior surcharged “Gwalior Service” in native inscription. It is printed on the deep grey shade of the 3 pies Indian stamp.

- 3 pies, grey, surcharged “Gwalior Service.”



The Earliest Known Paintings on Cloth By Robert de Rustafjaell, F.R.G.S.

THE paintings represented in the photographs which accompany this paper belong to that period in which the art of Egypt reached its highest standard, about the XVIIIth dynasty, and their age is, therefore, roughly 3,500 years. They were found last summer at Deir El-Bahari, in the neighbourhood of Thebes, a region where British and other archæologists have done a good deal of excavations of temples and tombs in recent years. The subject is very similar in all three—the goddess Hathor being adored by several male

and female figures—and the linen cloth upon which they are painted has had worked into the upper selvages, after manufacture, looped fringes in which bits of suspending string are still intact in No. i. They were probably used, therefore, as Gobelin Tapestry is used in modern times, to hang upon walls. For these reasons, and from names contained in the hieroglyphics, it is supposed that they originally adorned a temple or an offertory shrine in the tomb of a family of some considerable power and distinction.



NO. I. —EARLY EGYPTIAN PAINTING ON CLOTH: SACRIFICE TO HATHOR

It may be mentioned in passing that among the discoveries of Messrs. Naville and Hall (see their Catalogue of Exhibits from Deir El-Bahari, 1904-1905) occurs the name of one artist, Mertisen, of the reign of Neb-hapet Rā Mentuhetep, the earliest known name of an artist in Egypt, and the only one specially attached to this region; but this date, although it connects him with the king represented in one of these paintings, is earlier than that of the actual execution of them by a thousand years, or even, if the computation of

upon cloth, and indeed what have hitherto passed for the earliest of all known and existing paintings upon cloth, belong to a time relatively modern, well within the Christian or Coptic period (about the first century), and are separated from these by about sixteen centuries.

Most modern writers on Art agree in placing the origin of sculpture in Egypt, but that of painting remains a matter of controversy. Some assign it to Egypt or Babylonia, others say the Greeks invented it. In reality, however, the



NO. II.—EARLY EGYPTIAN PAINTING ON CLOTH: SACRIFICE TO HATHOR

Professor Flinders Petrie be followed, by considerably more.

As to the character, however, of any earlier attempts at paintings, except upon objects of clay or wood, walls, papyrus, etc., we know practically nothing at all, either in Egypt, where the dryness of the climate has preserved so many antiquities, or elsewhere, nor are there known to be existing any paintings upon cloth coming from a time earlier than the pictures now to be described, nor indeed from a very long period afterwards. For if we except mummy wrappings, certain frescoe paintings, cartonages and wooden coffins in which woven fabric is used as a preservative of the stucco, and a few Greek fragments from Kertch in the Crimea, hereafter to be mentioned, the next in date to these of all known paintings

question may be ignored, inasmuch as drawing was known to the most primitive peoples, and the creative principle underlying art must have developed independently at different places and periods of the world's history.

It is impossible, however, to believe that the art of picture-painting upon canvas, which had thus developed in Egypt at the time when these works were executed, died in its vigorous infancy during the XVIIIth dynasty, and that the immense interval which divides them from their surviving successors can be explained except by the destruction of those which were painted in the intervening centuries. It is true that the revolutions which commenced in Egypt about the eleventh century B.C., and subsequent raids and invasions in the eighth and later centuries by Nubians,

Earliest Known Paintings

Syrians and Persian barbarians of iconoclastic habits must have done much to annihilate art and progress, as well as to destroy by fire and sword such works upon fragile material as were not previously buried in tombs or under débris of buildings; but the analogy of the allied arts is enough to show the progress which must have been made in painting in the classical world during this long period. Moreover, on the transplantation of civilization to Greece we have definite records of the extent to which painting, as well as sculpture and architecture advanced, although the actual works of the Greek painters are lost. In its earlier stages Greek painting, upon whatever material, might be expected to resemble the decorative style of vase-ornament, a conjecture which is absolutely verified by the discovery, mentioned above, of some fragments of the cover of a sarcophagus (*παραπέτασμα*), Greek work of the fifth century B.C., near Kertch, the ancient Panticapaeum, in which this style is well seen. Afterwards, as it progressed, we learn from Pliny and others that the representations of shadows, and greater softness of expression, and the effect of movement, were successfully developed, till the imitation of Nature was held to culminate in the famous curtain of Parrhasius, B.C. 400, a work so realistic that it actually deceived the painter Zeuxis, whose own work had been sufficiently life-like to deceive animals. The prices, moreover, which Plutarch and Pliny record as obtained by such painters as Nicias, Timomachus, Melanthius and others for a single work ranges as high as from sixty to two hundred talents (£12,960 to £43,200).

For the perpetual preservation, however, of perishable and fragile materials, the conditions of climate in Greece, Italy, Crimea, Assyria, and Asia Minor are so unfavourable that, except where something has been saved for us by the paradoxical agency of earthquakes or volcanic outpourings, it is to Egypt that we must chiefly look for fresh discoveries, and there perhaps some yet unrifled tomb or temple shrine may reward a fortunate explorer with the means to bridge over the gap of so many centuries.

A fundamental difference, no doubt, distinguishes Egyptian from Greek art in so far as the motive force of the former came from authority, the temples and tombs to be decorated being, as we are led to suppose, under the exclusive control of high ecclesiastical officials, with whom tradition was paramount law, whereas, in Greece, art developed freely and was practised for its own sake.

None the less the pictures now in question retain their unique importance as the only known starting-point of painting on canvas, apart from their actual artistic merit and independently of the interest attaching to their great antiquity.

The first, and best preserved, represents seven upright figures turned to the left, carrying bunches of grapes and flowers. According to the conventions which are necessarily adopted in the absence of perspective, the attitude of the male figure who stands foremost may be taken to represent that which those who follow are about to take up in their turn. He seems to have deposited as an offering the lotus flower which he has been carrying, and stands, with both hands raised and palms turned towards the goddess in the attitude of adoration, as is the practice of Arabs in their devotions at the present day. He wears, like the other male figures, a plain loin cloth, but has no ornaments. The costume of the ladies is graceful in its extreme simplicity. A loose-hanging white garment depends from the shoulders, but is shaped at the waist to show the figure to advantage, and there is some attempt at a train. The head-dress is of the XVIIIth dynasty fashion. It consists of a long, curly black wig, covering the ears and encircled at the top by a coloured snood. The general effect is not unlike the modern style of tiring the head of Georgian ladies in the Caucasus. Some of the figures display much grace both in dress and posture, and the representation, although conventional, shows in this respect distinct traces of an effort at naturalism. Facing them in the sacred bark, richly canopied and surrounded by papyrus rising out of the Nile, stands the goddess Hathor in the shape of a cow suckling a kneeling figure resembling that of King Neb-hapet Rā Mentuhetep of the XIth dynasty, who is also depicted upright in front of the goddess. The King's cartouche and the title of the goddess appear above the bows of the bark, and the other hieroglyphics refer to the subject of the painting itself and personal names. The whole is beautifully ornamented in a variety of very brilliant pigments, blue and red predominating, and wax is apparently used in the composition of the colours. The following is a translation of the hieroglyphics:—

“Hathor the Lady of Heaven in the midst of Thebes.”

“The good God Neb-hapet Rā.”

“Adoration to the Lord of the two Lands that He may grant eternal life, prosperity, and

health to the Spirits of the favourites of Hathor : Tha-Nafer, his sister the Mistress of the house Meri-Nubet, his mother Sont, his son Hui, his son, his own beloved son Mahui, and her beloved daughter Thet-Amenti."

King Mentuhetep Neb-hapet Rā, as we have seen, preceded the XVIIIth dynasty by considerably more than a thousand years, but was traditionally held, for a long time after his death, to be a medium of devotion between the people and Hathor, who was the tutelary goddess of Deir El-Bahari. The painting measures 18 by 13 inches.

Nos. ii. and iii. must have been equally well executed, but when discovered were crumpled up like a handkerchief in use, and in a state of semi-

obliteration. No. ii. represents the goddess Hathor seated on a throne, and being adored by several figures headed by one playing on a harp. Some of the names mentioned are Sen-Nefer, Tha-Nafer, and Sitsegar (the daughter of Mersegar the goddess of the Necropolis of Thebes). It measures 22 by 12 inches. No. iii. is smaller than the others, and here again the goddess appears in the shape of a cow. The names Pashadu and Tha-Hathori are faintly discernible, as only traces of the hieroglyphics are preserved. Its size is 15 by 18 inches.

The writer was fortunate enough to light upon the paintings during his travels last summer in Egypt, and has now lent them to the Victoria and Albert Museum, South Kensington.



NO. III.—EARLY EGYPTIAN PAINTING ON CLOTH : SACRIFICE TO HATHOR





OLEANDERS, LAGO D'ORTA, BY ELLA DU CANE
FROM "ITALIAN LAKES," BY RICHARD BAGOT
(A. & C. BLACK)

Forthcoming Books

IN celebration of the Tercentenary of the birth of Rembrandt, Mr. Heinemann announces a memorial of the artist, which is to be published simultaneously in England, France, Germany and Holland. It will contain forty "Rembrandt" photogravure reproductions of the finest pictures of Rembrandt, and there will be in addition facsimile reproductions of a number of his drawings, with accompanying text by Emile Michel, whose biography has long been the standard one on Rembrandt. The publication will appear in fortnightly parts, and will be completed in time for Rembrandt's birthday, July 15th, 1906.

A BOOK projected upon wholly new and original lines, which will prove of interest to every picture-lover, connoisseur and student, is *The Education of an Artist*. By C. Lewis Hind. It tells how Claud Williamson Shaw, casting about for a way to express his temperament, decided upon painting; how he studied art in Cornwall and in the Paris studios; how he travelled all over the Continent studying the pictures of the world in pursuit of his art education, and how in the end the true awakening of his temperament began, and he discovered that his education was but beginning.

The volume is profusely illustrated by photographs of the pictures and sculptures that stirred, stimulated, pleased or annoyed him in London, Paris, Rome, Berlin, Brussels, and elsewhere, together with his experiences as an art student in Paris. Messrs. A. & C. Black are the publishers.

FROM the pen of Doctor Richard Garnett is to come a History of the British Museum, which Messrs. Duckworth are to publish. From no better hands could such a work emanate, and connoisseurs will eagerly await its appearance.

DESPITE the numerous works on furniture that have appeared during the past few years, another is announced for early publication. This latest work by Mr. R. S. Clouston, whose writings are so well known to the readers of THE CONNOISSEUR, will be published by Messrs. Hurst & Blackett.

Monumental Brasses in the Bedfordshire Churches is the title of a work by Miss Grace Isherwood, to be published very shortly by Mr. Elliot Stock. It will be written in a popular style, and meet a long-felt need in bringing before residents in Bedfordshire an account of the brasses of their own county. The names of Churches in Bedfordshire which contain brasses will also be given in the work. It will be illustrated by Miss Kitty Isherwood from rubbings by the authoress.

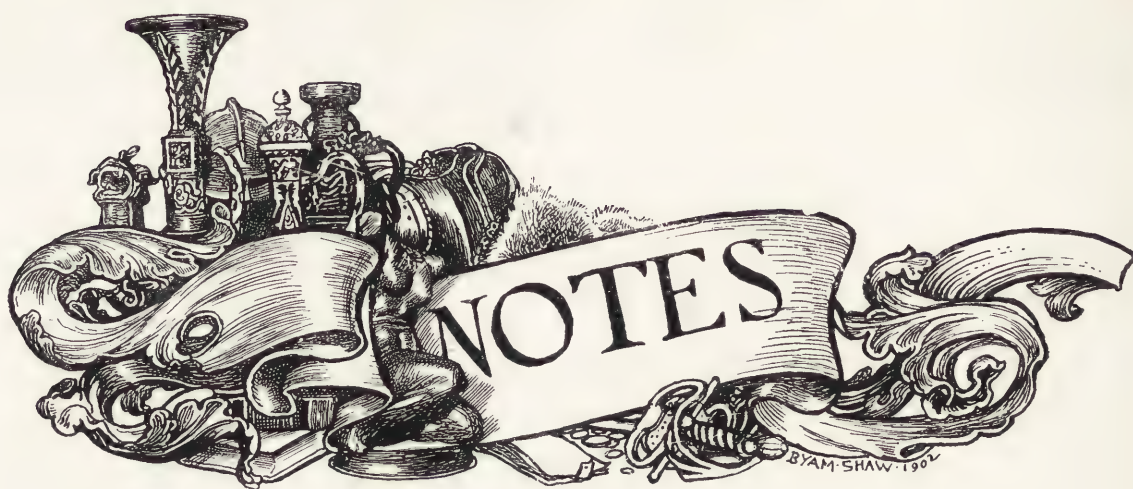
WRITTEN in a popular style, Messrs. Constable are issuing immediately a short history of Italy, by Mr. Henry White Sedgwick, covering the long period from 476 to 1900. The same firm also have in the press a translation from the Italian in two volumes of a Florentine history of Signor Niccolo Machiavelli. The translation is the work of Mr. Ninian Hill Thomson.

MESSRS. A. & C. BLACK have in the press a work in four parts, entitled *English Costume*, painted and described by Dion Clayton Calthrop. Each part will contain 16 to 21 full-page illustrations in colours, and many illustrations and diagrams in the text.

It is to every kind of historical student that this book is addressed, especially to those who endeavour to make dry bones of history live—the author, the artist, and the actor. It is also for all who take an intelligent interest in history, and who would wish to see the shifting panorama of men move before their eyes in the right colours and clothes.

The history of clothes has been traced, reign by reign, from William I. to George IV., and as many elaborate and exhaustive works have already been written on military and ecclesiastical clothes, this volume is confined to civil clothes. Each reign has a chapter to itself.

HAVING just issued *English Water-colour Painters*, by Mr. A. J. Finberg, Messrs. Duckworth are now preparing an art work by Mr. W. D. McKay, R.S.A., which treats of the Scottish School of Painting. A feature of the book will be the fifty illustrations of examples of Scottish art.



THE accompanying illustration shows a little-known, but magnificent, ewer in the National Museum at Copenhagen. Its history can be traced to the year 1559, when records state that it was offered to Frederick II. by an inhabitant of Dittmarsch, on the surrender of the town. Probably this is but a polite way of stating that it formed part of the royal conqueror's loot. Later, it was presented to the Mariekirke of Helsingör (the Elsinore of *Hamlet*), and from there passed to the Copenhagen Museum.

It is a remarkably fine piece of silver work, decorated with *basse-taille* enamel. The workmanship is probably Burgundian, and the date is certainly earlier than 1350. The ewer stands ten inches high, and there are few pieces as fine in our own Museums, perhaps the only one to surpass it being the famous "St. Agnes cup," of gold with *basse-taille* enamel, in the British Museum. At South Kensington is a French cruet of rock-crystal with silver-work of much the same period and design, the treatment of the ornament on the base and the

enamelled handle presenting many points of similarity. Some remarkable *basse-taille* work occurs also on a French crozier at South Kensington dated 1351.

My attention was drawn to this fine object of art by my kind friend Dr. Fowler, who knew my interest in the early history of golf as displayed in picture and print. Round the top of the ewer, which is hexagonal, are represented various games, one compartment showing two men playing some game with curved clubs and a ball. In the panel below, one of the players marches home, club on shoulder. The game is probably that known as "crosse," which documentary evidence proves to have existed in France before 1300. It was played by two or more players, each with a separate ball striving to reach a given goal in fewest strokes—in which variety it is the ancestor of golf; or it was played by two players, or two sides of players, each endeavouring to gain the other's goal in the manner of modern hockey. "Crosse" means simply a curved club, and the word still survives in "Lacrosse," a game of quite a different nature from that here depicted. The



FOURTEENTH CENTURY EWER

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club here used is plainly the forebear of the modern golf club and hockey stick. A "Book of Hours" of the Duchess of Burgundy, at Chantilly, contains several miniatures depicting forms of the game, and shows how the crosse both retained its hockey stick form and also developed into a club like that used in golf, head and shaft being formed separately. This "Book of Hours," however, is more than a century later than this Copenhagen ewer, which is of great historical interest as a record of one of the games of our ancestors, quite apart from its artistic value.

In view of this fact, connoisseurs of silver and enamel must pardon my having chosen for reproduction a view of the ewer which does not display its actual design to the best advantage. —MARTIN HARDIE.



ANTIQUE NUTCRACKER

century, when the bloody events of the French Revolution were still fresh in men's minds.

The head of the nutcracker, presumably that of a Pulcinello, is adorned with the Phrygian cap of liberty, and contains behind a large cavity into which the condemned nut is thrust. By screwing home the handle, the operation is complete. This screwing, by the way, is accompanied by a peculiarly piercing, squealing noise, which sets latter-day teeth on edge.

THE illustrations given below represent the front and back of a silver ticket which bears a strong resemblance to the season tickets issued

from about 1732 to 1751 by the managers of the Vauxhall Gardens.

A Silver Ticket, probably of Vauxhall Gardens

Several of these tickets are preserved in the British Museum, and Mr. Warwick Wroth, of the Coin and Medal Department, has described fifteen varieties which he assigns to the above-mentioned period (*The Numismatic Chronicle* for 1898, vol. xviii., page 73).

The above ticket is very like those described by Mr. Wroth, but the design is different from any of them, and it appears to be a new and unpublished variety.

On the front are two draped female figures, the one on the right standing and giving money to a seated figure on the left.



SILVER TICKET

THERE is fashion even in nutcrackers. A hundred years ago these aids to indigestion invariably took a grotesque form in wood, in which the jaws of some mythical beast, or rude caricature of some more or less popular public man, served as levers to separate shell and kernel. Often the carver seized upon some passing event to illustrate his art, a fact which enables us, probably, to date the unique specimen photographed herewith as somewhere in the neighbourhood of the latter part of the 18th

The seated figure wears a laurel wreath, holds a lyre, and places her left foot upon a footstool. Beneath is the legend VEREOR NE ULTIMUM.

The back of the ticket is engraved "Mr. Arundel," no doubt the name of the holder. There is no date and no number on the ticket.

Mr. Wroth remarks of these tickets of Vauxhall Gardens that they are not the least attractive and are certainly amongst the rarest relics of this once famous resort of pleasure-seeking Londoners.

UNLIKE the receptacle employed by Europeans for the "divine weed," the Japanese smoker's pouch, if by such a name it may be called, is a thing of artistic merit, if not beauty. That shown in the photograph is in the possession of Mr. F. Ainsworth Bodger, of Leytonstone. The tobacco vessel is carved in the rough resemblance of a Swiss cowbell, in a coarse-grained but light wood. Set into it, and held in place by a cord attached also to the girdle stick and pipe holder is a grotesque face done in a heavy, close-fibred red wood. The pipe, heavily silver-mounted and chased, is of bamboo, and the bowl probably holds sufficient for three draws, certainly no more; but the Japanese is never an excessive smoker. The girdle stick, by which the whole apparatus is carried, contains a slot into which the pipe fits when not in use, and is carved with real Japanese taste.

THIS is an age of revivals and resuscitations—religious, political and literary. Of these last, the book before us is a notable instance, for the *Recollections of the Events of the Years 1766-1833*,



JAPANESE TOBACCO POUCH



"PERDITA" ROBINSON
(FROM "A BOOK FOR A RAINY DAY")

by John Thomas Smith, first published in 1845 (twelve years after the death of their recorder), have not been re-issued since 1861, *i.e.*, for more than forty years; and to this period must be added another century ere their author first saw the light, he having been born in a Hackney coach on the evening of June 23rd, 1766. The book, therefore, is an old book, and the thanks of its present readers are due to both its new editor and publisher for thus rescuing it from oblivion.

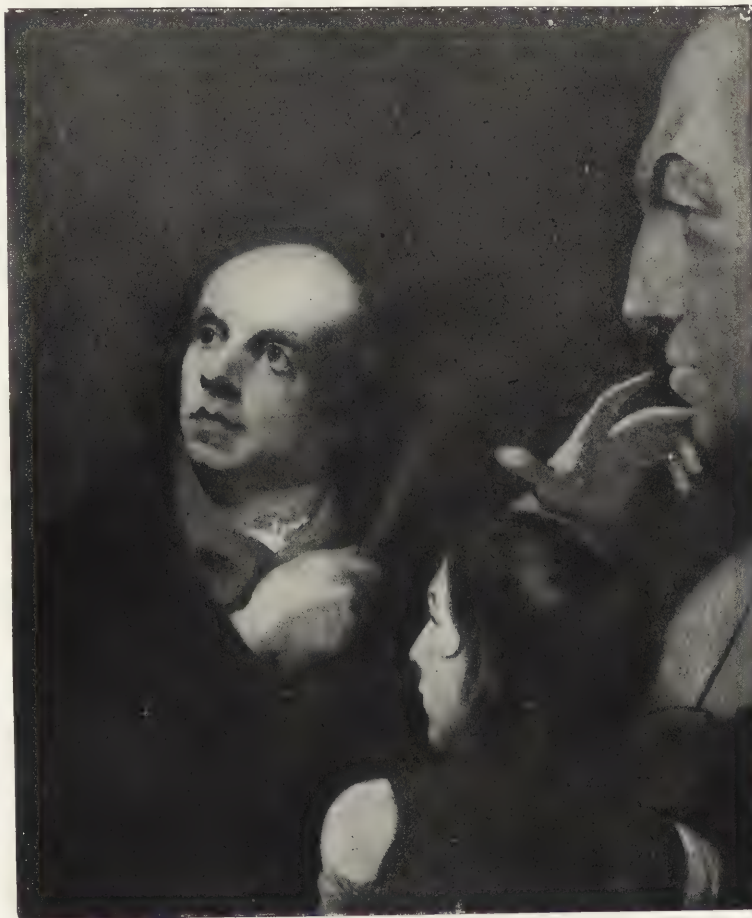
"Can these dry bones live?" Aye, not only so, but they have taken on such a new and glorified form, that it is doubtful whether the original progenitor would recognise his offspring in its present rejuvenated state; any more than he would realise that the streets and squares, whereof he discoursed so discursively, are still represented for the

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most part by the same names as when he walked and talked and "had his day." Men and the times are new, but the acres and the manners herein described are old; whilst it is a curious reflection that reverence for the antique in art and topography not only remains, but increases in these later irreverent days of rush and jostle.

This posthumous child of an old man garrulous is full of gossip and interesting reminiscences of men and places; it should have an extensive sale, for it appeals to many; not only to the devout lover of old London, but to him who never tires of anecdotes concerning the former dwellers therein; also to all those who cannot read too often or too much about the Art, and the Artists, the Actors, the Musicians, and the Writers of the latter half of the eighteenth century. For all such students of "the days of long ago" a feast is spread for their delight, by John o' London, who, by his additions, annotations and "illustrations" (in the old sense of that word) has fully justified the assumption of his *nom de plume*. To him, therefore, we tender our sincere congratulations on his powers as a "resurrectionist"; his work has manifestly been laborious, yet a labour of love; he has again demonstrated that his knowledge of London is, like that of Sam Weller, both "extensive and peculiar." His notes, though numerous — numbering nearly 500—are brief and to the point; his preface, together with the introductory biographical sketch of his author with the plebeian name, are admirably instructive, yet possess the "nothing too much" of true philosophy. The small book in the brown cover has thus been almost as marvellously "translated" as was Bottom the Weaver; enlarged and improved by pictures, notes and indices, it has become (in 1905) "a joy for ever" to its appreciative readers; it is now "A Book for (not only) a Rainy Day," but for any and every day. Were we to adopt the modern fashion,

we should extract "tit-bits" as samples of the fare provided; but we prefer that our readers should select for themselves. Time and space would fail us if we were to attempt to mention a tithe of the list of contents; but if you would make, or renew, acquaintance with Old Nollekins, the sculptor, with Dr. Johnson, Sir Joshua, Burke, Garrick, or his vivacious and long-surviving widow; if you would dream again of the fair Perdita or Mrs.



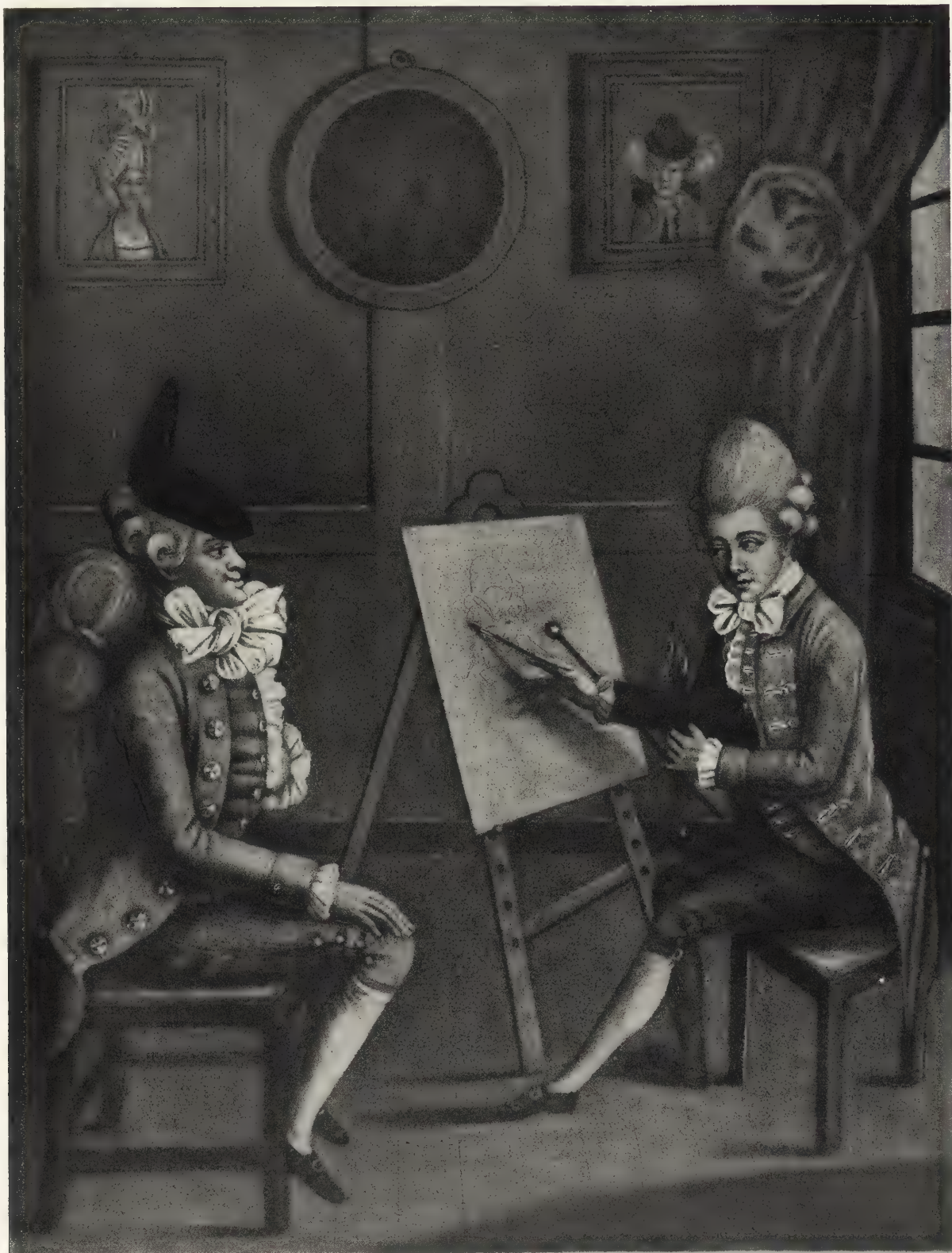
JOHN FLAXMAN, R.A.

(FROM "A BOOK FOR A RAINY DAY")

Abington; if you desire a picture of Marylebone Gardens, the Field of the Forty Footsteps, Tottenham Court Road, the delights of Islington and Exeter Change, the Chelsea Bun House or Bartholomew Fair, you should take for your guide, philosopher and friend Mr. Wilfred Whitten, who will show you round St. Giles' and Tyburn, Chelsea and Marylebone, with the ghostly but comforting companionship of John Thomas Smith, whose homely face confronts you as you read the "Reminiscences" to which he gave so quaint a title.



The PAINTRESS of MACCARONI'S.



The MACARONI PAINTER, or BILLY DIMPLE sitting for his PICTURE.

Printed for Bowles & Carver, Map & Printers, No. 69 in St Pauls Church Yard, London



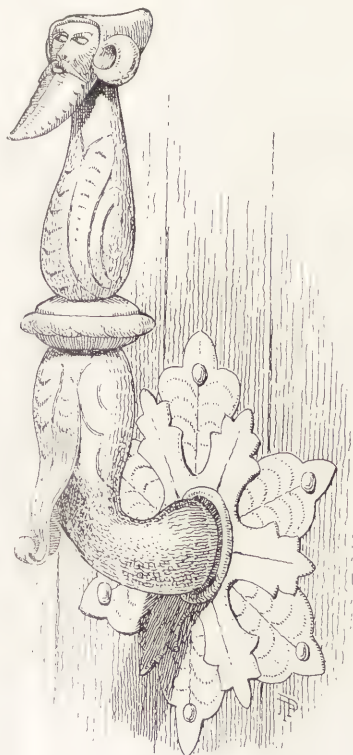
AN ARMORIAL CHINA TEA-SERVICE WITH ARMS OF THE FAMILY OF CAMPBELL OF CRAIGNISH
IN THE POSSESSION OF MR. J. TAVENOR-PERRY

THE armorial tea service, of which we here give an illustration, is of Oriental manufacture, and decorated in the Lowestoft manner

An Armorial Tea Service with bunches of flowers and swags,

delicately painted, intermixed with a good deal of gilding. The armorial bearings, which are repeated on every piece, are of a very elaborate character, the tricking being moulded deeply in the paste, thus shewing that the whole service was purposely made for its eventual owner. The arms are :—A shield gyronny of eight, *or* and *sa.*, suspended from the mast of a lymphad, *sa.* Crest : a boar's head erased ppr. Motto :—*Fit Via Vi.* The Crescent, borne at fesse point on the shield, is doubtless only a mark of cadency. The arms appear to belong to the family

of Campbell of Craignish, County Argyll, a family now extinct ; and the date of the china may be assigned to the middle of the eighteenth century.



DOOR HANDLE, ULM MINSTER

THE great Minster Church of Ulm is one of the finest

Gothic buildings in South Germany ; and it contains a

wealth of architectural furniture in its *Sacramentshaus*, the font and its canopy, the pulpit, and, above all, the wonderful wooden stalls carved in 1469 by Jörg Syrlin, with the remarkable series of life-sized heads of Sibyls and Sages arrayed in the fashion of the sculptor's own time. A great deal of beautiful metal work also still remains about the church, and the example we give here of a door handle is a beautiful specimen of late German wrought and chiselled ironwork.

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THE third and fourth volumes of Mr. Graves' useful work carry the record from William Eadie to William Lawranson. The latter name marks the completion of the half-way stage. Now that so substantial a portion of the book is issued, its value becomes more and more apparent. It is gratifying to know that its financial success is already ensured. Already it has become an indispensable work of reference, and is more useful to the general student than a waggon-load of biographies.

In each of the two volumes the titles of considerably over 20,000 exhibited works are given, the production of nearly 2,000 artists. Of these latter many are well known, but there are numerous others with lengthy records whose names only an expert could recall without difficulty. It may be hoped that Mr. Graves' colossal work will rescue some of these from an ill deserved oblivion. Even Academicians and Associates are amongst the number. Thus Edwin Edwards, A.R.A., is now only remembered for his continuation of Walpole's *Anecdotes of Painters*, yet his record of over 100 exhibited works might suffice to keep his memory green. Joseph Farrington, R.A., contributed 83; George Gerrard, A.R.A., 215; Edmund Garvey, R.A., 125, yet the best of them has scarcely earned a dozen lines of biography in Bryan's Dictionary.

Among the better known names are those of two Presidents of the Academy, Sir Charles Eastlake and Sir Francis Grant, neither of whom can be said to have added lustre to their office from the artistic standpoint. Eastlake was so occupied with his duties as Keeper of the National Gallery that he held the Presidency for the ten years 1855-1865 without contributing a single picture to the Exhibition, while Grant, though a prolific exhibitor and the fashionable portrait painter of his time, is now almost forgotten. Another frequent exhibitor is the veteran Academician, W. P. Frith, who first contributed in 1840, and with a few brief intervals has shown on every occasion since. P. G. Hamerton, the well-known art critic, made a solitary appearance with eight etchings in 1867.

The record of Gainsborough is undoubtedly the most interesting in the third volume, and Mr. Graves has evidently devoted great care to the identification of his portraits, only a few being left without names. He has perhaps in one or two instances followed his authorities a little too closely for correctness; thus the alternatives given for the picture No. 148 in the exhibition of 1780, Mr. Crossdell or Mr. George Coti are evidently misreadings for Mr. Crossdale or Mr. George Coyte, the portrait of the latter gentleman being considered so true to nature that it was known as "Coyte alive." In the picture No. 33 in the same exhibition, there is hardly any necessity to give Fosset as an alternative to Gosset, as the latter is palpably the right reading, the gentleman in question being a clergyman and a well-known book collector.

In No. 189 Mr. Bute is evidently a printer's error for the Rev. Henry Bate, nicknamed the "fighting parson," who subsequently assumed the name of Dudley, and was created a baronet in 1813.

Mr. Graves might with advantage have added engraver to his description of Thomas Hardy, he being better known in the latter rôle than as a painter. It would also have been as well to have stated that Harlow's picture of *The Court for the Trial of Queen Catherine* was a portrait group of the Kemble family.

The most celebrated name in the fourth volume is that of John Hoppner, R.A., who contributed 165 exhibits between 1780 and 1809. Other well known portrait painters are Henry Howard, R.A., and John Jackson, R.A., the former being represented with 258 pictures and the latter with 145. Another interesting name is that of Frank Holl, R.A., who, until his portrait of Samuel Cousins, exhibited in 1879, appears almost wholly as a genre artist. The success of this work transformed him into the most fashionable portrait painter of his day, and the rest of his life may be said to have been a continual struggle to carry out the commissions with which he was overwhelmed, until hurried to a premature grave through overwork.

Mr. Graves is thoroughly at home in the list of Sir Edwin Landseer's exhibits, as his wonderfully complete catalogue of this painter's works, issued thirty years ago, is still the standard book on the subject. Of the more modern men, J. C. Hook, Professor Von Herkomer, C. Napier, Henry and Colin Hunter, all have extended lists. The name of Hunt is a familiar one in the art world, two of the most famous artists bearing it, both having the Christian name of William. Of these William Holman Hunt is a fairly regular contributor from 1846-1874. He stopped sending at the latter date as a protest against his treatment by the Academy. The other William Hunt, the water-colour painter, is not very readily identified under his full name of William Henry Hunt, R.A., of Amsterdam, though the latter distinction was a source of great pride to the artist. William Hazlitt, the well-known critic and writer, appears as W. Hazlitt, miniature painter, his contributions numbering two only, while those of his less celebrated brother, John, occupy a couple of closely-printed columns.

The volumes, like their predecessors, are wonderfully free from errors, and Mr. Graves may be congratulated on having completed in such a satisfactory manner so substantial a portion of his work.

FOR reference to the two full-page illustrations of *The Paintress of Maccaronis* and *The Macaroni Painter*, refer to Mr. J. Grego's article on "The Collection of Humorous Mezzotints," pp. 177 to 180, Vol. X., November, 1904, of *THE CONNOISSEUR*. Needless to say, the illustrations refer to Richard and Maria Cosway.

**Humorous
Mezzotints**



ERCOLE I. D'ESTE

BY LUDOVICO CORADINI

It is scarcely surprising that the very limited edition of the first volume of Mr. L. Forrer's numismatic standard work was exhausted before publication, so that Messrs. Spink & Son, of Piccadilly, have thought it advisable to issue a revised edition of this *Biographical Dictionary of medallists, coin, gem, and seal engravers, mint-masters, etc., ancient and modern, with references to their work, B.C. 500—A.D. 1900.* For it is not too much to say that this handsome

publication stands alone as regards completeness and thoroughness of research, and will be indispensable to every serious student of numismatics and glyptic art. The additions to this second edition comprise over 100 pages and some 50 illustrations, and include about 250



DURER'S WIFE BY ALBRECHT DURER



THE APOTHEOSIS OF NAPOLEON

BY ADOLPHE DAVID



GIOVANNI BELLINI BY VITTORE GAMBELLO



CATHERINE SFORZA BY DOMENICO CENNINI

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MARY OF BURGUNDY



BY GIOVANNI CANDIDA



THALER OF MAXIMILIAN AND MARY,
1479 BY G. M. CAVALLI

new names, principally of mint-masters and engravers. To the numismatist the names of coin engravers who worked at the various mints are especially useful in connection with the coinage. Mint-masters in many countries combined their office with that of engraver of the coin-dies. Coin-engravers also engraved medals, and unsigned medals can sometimes be attributed to the mint-engravers of the localities they belong to.

That Mr. Forrer's compilation is thoroughly up-to-date may be gathered, to give only one instance, from his list of the medals by Adriano Florentino, a late fifteenth century medallist, who has only quite recently been discovered by Fabriczy, and whose works had hitherto been classed as of the school of Bertoldo di Giovanni. It is a pity, though, that Mr. Forrer did not include among his illustrations a reproduction of this artist's masterpiece, the splendid medal of Degenhard Pfeffinger, an official at the Court of Frederick the Wise, one of Adriano's employees. On the other hand, the volume includes the beautiful Catherine Sforza medal by Domenico Cennini, a Florentine coin engraver, to whom only three medals have been definitely attributed. Among the other illustrations which have been added since the publication of the first edition are the head of Ercole II. d' Este, by Benvenuto Cellini; and the medal struck by Ludovico Coradini for Ercole I. d' Este, the only piece which, according to

Fabriczy, can be safely ascribed to this artist. The obverse of this fine medal shows a figure of the Duke's mythological namesake Hercules standing near the three columns of Gades. Among the additional illustrations of cameo-engravers' work is the famous Apotheosis of Napoleon by Adolphe David, a noble work of a period that was by no means productive of many great examples of the medallist's art. Mr. Forrer does full justice to the champions of the modern revival, which, under the leadership of France, promises to restore this fascinating art to something of its former glory.



ERCOLE II. D'ESTE BY CELLINI

necessitates a choice between the various schools and art ideals. And when the artist has definitely made his choice, it is only natural for him to condemn methods dia-



YOUNG POLISH GIRL BY G. DEVRESE

It has often been said that a good artist makes a bad critic, for the mere fact that a painter must adopt some definite style for expressing himself pictorially

"The Art of Portrait Painting" by The Hon. John Collier (Cassell & Co. 10/6 net)

metrically opposed to his own, whatever merit the unprejudiced eye may find in them. The Hon. John Collier is a notable exception from the rule, and one cannot but admire the fairness with which he admits the greatness of artists with whom his work does not show him in sympathy; and, on the other hand, the boldness with which he exposes the shortcomings of some of the idols of the

saleroom. His criticism of the masters of the past and of his contemporaries is untinged with the green of jealousy and the muddy yellow of envy. His references to himself are commendably modest, and he never as much as suggests that he claims to rank among the masters whom he discusses so pleasantly, and so boldly, for he often departs from conventional valuations, especially in the cases of Titian, Rubens, Frans Hals, and Watts.

It is delightful in these days of exaggerated market values to be told from competent quarters that "a really poor Gainsborough—and there are many of them—is an abominably ill-drawn, flimsy caricature of humanity." It is even more delightful to hear that in the hands of Sir Thomas Lawrence "the great tradition became vulgarised. The type is, if anything, more artificial, but the charm, in the very best of his pictures, has fled. They are painted with an extraordinary ability of a very tricky and flashy kind." And, like every picture lover who is not seduced by the conventional charm of the English eighteenth century school, and knows how to appreciate masterly technique and virile style, Mr. Collier places Raeburn high above all his British contemporaries. In his searching analysis of the old masters' style, two men only are admitted by our author as unapproachable. Needless to say, they are Velasquez and Rembrandt. Mr. Collier's cult of these masters is the more remarkable, as in his paintings he follows a path that leads in a very different direction.

Turning to modern men, Mr. Collier speaks of Millais as "the founder of modern portraiture, at any rate in Great Britain. . . . This great artist was a realist, and he broke once and for ever with the mannered grace and essential artificiality of the eighteenth century. Millais was one of the most original of painters. Millais broke with tradition in another respect, which is of the utmost importance to the welfare of our art. He dispensed entirely with the army of assistants that had hitherto been the mainstay of the fashionable portrait painter. His work is all his own, and this break with a bad tradition has, so far, been a lasting one. There has been no revival of this pernicious practice—at any rate in Great Britain."

Whilst admitting Whistler's great subtlety or tone and harmonious colouring, Mr. Collier protests against comparing this modern master to Velasquez, who was essentially a realist, and made his sitters live in his pictures. That Whistler did not in this respect rival the great Spaniard will be readily admitted; but our author seems to go a little too far if he maintains that Whistler's portraits "seem like ghosts of people; flat, with little modelling, and no substance." Surely the little Miss Alexander, which serves to illustrate this master's art, gives the lie to Mr. Collier's contention. It ever sitter "lived" on a canvas, it is this child, so firmly planted on the ground, with light and atmosphere playing around her—a portrait that could not have been rivalled by any other modern painter.

The chapters dealing with the aims and methods of the great masters and the practice of portrait painting will be of inestimable benefit to the student, whilst the carefully-

chosen and well-reproduced examples of portraiture will make Mr. Collier's book popular with the general reader.

Hispano-Mauro Lustre Ware at Warwick Castle.

To the Editor of "The Connoisseur."

SIR,—Will you allow a few supplementary remarks to be made to the paper in your last number entitled, "Hispano-Mauro Lustre Ware at Warwick Castle," by one who has made a study of the best period of Hispano-Moresque pottery? All the pieces illustrated from the Warwick Castle collection are sixteenth century, except one. The first piece in the second illustration on page 138, a dish with a shield bearing in its centre a tower with drawbridges, and the gadroon ornament in a repeat of three on its rim, was made in a Valencian fabrique about 1500, probably before that date. Although of undoubted decorative value, the remainder are all the produce of what was a degenerate period, and in the main, although one or two of their shapes are uncommon, their ornament and lustre exhibit all the defects of the time. As very little is generally known about this pottery, the researches of specialists not having yet got into the reference books, may I remark further: (1) That so far as existing specimens of the art are concerned, the finest periods of manufacture were at Malaga in the fourteenth century (viz., the Alhambra group of vases), and in Valencia in the fifteenth century (which produced most of the pieces decorated with arms, foliage-patterns, inscriptions, etc.). (2) Pottery was also made at Muel, and probably elsewhere in the Aragonese realm, and it may eventually be proved that much of the reddes lustre comes thence. (3) The pail in the first illustration of the article referred to was executed contemporarily to the two similar pieces in the Victoria and Albert Museum. These were made between 1580 and the expulsion of the Moors in 1610. (4) Finally, deep indigo blue was not, as is stated, the only colour employed in addition to the lustre pigment; a shade of purple or manganese was employed at Valencia in the second half of the fifteenth century.—A. VAN DE PUT.

Books Received

- The Year's Art*, 1906. (Hutchinson & Co.) 3s. 6d. net.
A History of English Furniture: The Age of Walnut, by Percy Macquoid, R.I. (Lawrence & Bullen.) 42s. net.
Praerafaelismus, by Jarno Jessen. (Bard, Marquardt & Co., Berlin.)
Historical Tombstones of Malacca, by R. N. Bland, 10s. 6d. net.;
Notes on the Earlier History of Barton-on-Humber, by Robert Brown, Junr., F.S.A., 15s. net. (Elliot Stock.)
Library of Congress: Report, 1905. (Washington, U.S.A.)
A Book for a Rainy Day, by Jno. Thos. Smith, 12s. 6d. net.;
Manual Training Drawing: Woodwork, by F. Sturch, 5s. net. (Methuen & Co.)
The Royal Academy Exhibitors, Vol. IV., by Algernon Graves, F.S.A. (G. Bell & Sons.) 42s. net.
The Museums and Ruins of Rome, Vols. I. and II., by Walter Amelung and Heinrich Holtzinger. (Duckworth & Co.) 10s. net.
The Norwich School of Painting, by William F. Dickes (Jarrold & Sons.) 42s. net.
Catalogue of Prints in the National Art Library. (Board of Education.) 2s. 6d.
Drawings of David Cox, by Alexander J. Finberg. (Geo. Newnes.) 7s. 6d. net.
Les Etains de la Collection Alfred Ritting à Strasbourg, by Robert Forrer. (Revue Alsacienne illustrée, Strasbourg.)





MISS EVELEEN TENNANT (MRS. FREDERIC W. H. MYERS).

By SIR J. E. MILLAIS, BART., P.R.A.

By permission of Mrs. Tennant.

*Reproduced, by permission, from "The Art of Portrait Painting"
by the Hon. John Collier (Cassell & Co., Ltd. 10s. 6d. net).*



THE February picture sales at Christie's naturally showed a distinct advance in interest on those of the previous month, and furnished two or three mild sensations. With a single exception the sales have been made up of various properties, the first dispersal of the month (Feb. 3rd) including, among others, pictures and drawings "sold by order of the

trustees of the marriage settlement of Ellis Lever, Esq.," and among these were two by T. S. Cooper—a drawing of *Cattle in a Pool*, 8½ in. by 13 in., 1840, 27 gns., and a picture, *Five Sheep in a Landscape*, on panel, 14 in. by 18 in., 1862, 46 gns. Drawings from other sources included an example of Copley Fielding, *A View in a Valley*, with cattle near a pool, 7 in. by 10 in., 1847, 56 gns., and some pictures: H. H. La Thangue, *The Last Meal at Home*, 45 in. by 39 in., 40 gns.; C. Jones, *Sheep Lays*, Hungerford, Berks., 21½ in. by 43½ in., 1871, 52 gns.; P. R. Morris, *Playmates*, 54 in. by 36 in., 42 gns.; H. S. Marks, a set of nine panels designed for the mural decoration of a banquetting chamber, 58 gns.; and G. B. O'Neill, *Her First Essay*, 24 in. by 29½ in., 1859, 50 gns. There were no named properties on February 10th, and some of the pictures did not apparently reach the reserve prices. The following pictures may be mentioned: B. W. Leader, *The Hills at Lodore, near Keswick*, 27½ in. by 42 in., 1868-99, 150 gns.; Marcus Stone, *The Post-Bag*, 30 in. by 48 in., exhibited at the Royal Academy, 1878, 235 gns.; Th. De Bock, *A Road to the Village*, 60 in. by 40 in., 170 gns.; J. Israels, *Maria of Utrecht receiving the last letter from her husband, Johan of Oldenbarneveld, informing her of his sentence of death*, 61 in. by 81 in., 1852, 95 gns.; and B. C. Koekkoek, *A Mountainous Landscape*, with peasants and animals on a road, a river on the right, 35 in. by 46 in., 1836, 100 gns.

The single one-property sale (February 12th) of the month consisted of the collection of the late

Mr. Frederick Bower, of Broomfield Hall, Sunningdale, and many of which had been collected by Lord Selsey, of West Dean, Lord High Chamberlain to George III. When the last Baron Selsey died, the house and apparently all its contents were sold *en bloc*, and eventually the property was acquired by Mr. Bower, although some of the pictures which had hung on the walls had, in the interval, been removed. The total of the 118 lots amounted to £3,217 17s. The most important picture was a beautiful early example of Romney, *Georgiana*, only daughter of James, first Baron Selsey, and wife of the Hon. George, Lord Greville, whom she married, April 1st, 1771; she died on April 3rd, 1772. The portrait was painted about the time of her marriage, and shows her to half figure, in black cloak, white lace cap, with lilac-coloured riband, her hands folded before her, on canvas, 30 in. by 25 in.; it realised 800 gns. A replica by Romney of this portrait, similar, except that the white cap has a pink and not a lilac-coloured riband, sold for 165 gns. The only other pictures in the collection which call for notice were: two by A. Canaletto, a view of *Warwick Castle*, with figures promenading in the foreground, the bridge and town on the left, 29 in. by 48 in., 240 gns.; *Old Somerset House*, with figures on the terrace, St. Paul's in the distance, 23½ in. by 33½ in., 240 gns.; R. Falconet, portrait of a lady in blue dress, with fur-lined cloak, 29 in. by 24½ in., signed and dated, 1771, 205 gns.; and J. Hoppner, portrait of *Hester Elizabeth Lady Selsey*, in white dress covered by a black lace cap, and with powdered hair, 29 in. by 24½ in., 210 gns.

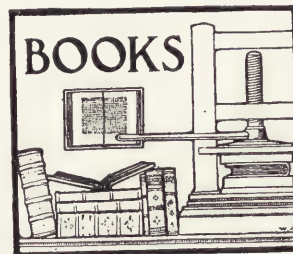
There were a few important works among the collection of the late Mr. Charles Bowyer, of 13, Old Quebec Street, sold on February 17th (this property of 62 lots produced £3,317 14s.), notably a chalk drawing by F. Boucher, *Venus*, 14 in. by 10¾ in., 100 gns., and the following pictures: Paris Bordone, portrait of a lady in rich crimson dress, a gentleman standing behind her with his hands upon her shoulders, green curtain background, 33½ in. by 27½ in., 440 gns.; Early English School, portrait of a lady in grey and white dress trimmed with lace, a riband entwined in her hair, a curl falling over her right

shoulder, oval, 28 in. by 23½ in., 580 gns.; T. Gainsborough, *A Young Girl* seated in a landscape, with a pitcher, a sketch, 49 in. by 39 in., 190 gns.; Andrea Mantegna, *Saint Peter* and three other saints, four in two frames, on panel, 36 in. by 13½ in. each, 880 gns.; and A. Van Ostade, *A Tavern Brawl*, on panel, 8½ in. by 10½ in., signed and dated 1658, 160 gns. Other properties included the following: C. Janssens, portrait of a lady in dark dress with lace collar and cuffs, 38 in. by 27 in., 140 gns.; Sir T. Lawrence, portrait of *Miss Drake*, in white dress with pink cloak, holding a fan in her right hand, 30 in. by 25 in., 300 gns.; J. Ruysdael, *A Rocky Waterfall*, with cottage on a hill, 27 in. by 21 in., 160 gns.; and J. De Mabuse, *Virgin and Child*, small whole-length figure of the Virgin seated under a tree in a landscape, on panel, 28½ in. by 21 in., exhibited at the Old Masters, 1895, and at the New Gallery, 1899, 100 gns. The small collection of the late Mr. Frederick Townsend, of Honington Hall, Shipston-on-Stour, also sold on February 17th, included: A. Canaletto, *The Quay of St. Mark's, Venice*, with the fête of the Marriage of the Adriatic, 66 in. by 72 in., 330 gns.; and two (each 21½ in. by 33 in.) by J. Marieschi, *The Rialto, Venice*, with gondolas, boats, and figures, 200 gns., and *A Canal Scene, Venice*, with a bridge, gondolas, and figures, 125 gns.

The last sale of the month (February 24th) consisted of the collection of the late Mr. Philip H. Rathbone, of Greenbank Cottage, Wavertree, Liverpool, and from various other sources. The most important picture of the day was in "the property of a gentleman," a beautiful example of Sam Bough, a view of *Loch Achray*, with an angling party, 46 in. by 70 in., 1865, and at 980 gns. this realised the highest amount yet paid at auction for an example of this artist—the previous "record" price was that of £700 paid at Edinburgh some years ago for *The Tower of London*. The Rathbone pictures included a number of drawings, notably a pair in one frame by Sir E. Burne Jones, *The Choristers*, each 18 in. circle, 86 gns.—at the William Graham sale of 1886 the price paid was 185 gns.; David Cox, *A Squally Day*, 7 in. by 10 in., 30 gns.; J. Holland, *On the Giudecca Canal, Venice*, 14 in. by 21 in., 110 gns.; five by Sir J. E. Millais, *The Eve of St. Agnes*, 8 in. by 10½ in., 105 gns.; *Calypso and Ulysses*, 4½ in. by 4 in., 30 gns.; *Rocking-Horses*, 4½ in. by 3½ in., 20 gns.; *The Story-Book*, vignette, oval, 21 gns.; and *The Huguenots*, panel, 8½ in. by 4 in., 1852, 40 gns.—this was one of the several studies or sketches done for the famous engraved picture; two by G. J. Pinwell, *The Earl o' Quarterdeck*, 15½ in. by 22½ in., 1871, 105 gns. (Dunthorne); and *The Departure*, 7 in. by 5½ in., 1869, 95 gns.; S. Prout, *The Quay of St. Mark's, Venice*, 6½ in. by 12 in., 54 gns.; F. Walker, *The New Pupil*, 4 in. by 5½ in., 145 gns.; H. Clarence Whaite, *Thirlmere, Cumberland*, 21 in. by 29 in., 1878, 100 gns.; and P. de Wint, *The Harvest Field*, 11½ in. by 17½ in., 75 gns. The pictures included: Albert Moore, *The Marble Seat*, 18½ in. by 29 in., exhibited at Liverpool, 1886, 120 gns.; D. G. Rossetti, *Monna Rosa*, on panel,

10½ in. by 9 in., 1862, 95 gns.; F. Sandys, *Perdita*, on panel, 13 in. by 10½ in., 150 gns.; and A. J. Woolmer, *The Eve of St. Agnes*, on panel, 11½ in. by 9½ in., 50 gns. Among some pictures sold by order of the executors of the late Colin Hunter, A.R.A., were two by that artist, *Oban Regatta*, 1890, 30 in. by 60 in., 85 gns.; and *The Rapids of Niagara above the Falls*, 36 in. by 72 in., 105 gns.—the former was at the Royal Academy in 1891 and the latter at that of 1885.

AMONG the books disposed of by Messrs. Sotheby at their sale of January 29th and two following days,



to which reference was made last month, were the following:—Dallaway & Cartwright's *Western Division of Sussex*, enlarged from 2 to 4 vols. folio, by the insertion of a large number of original drawings and engravings, 1815-32-30, £131

(morocco extra); 53 vols. of the *Ray Society's Publications*, £10 10s.; Cokayne's *Complete Peerage*, 8 vols., 8vo, 1887-98, £25 10s.; *The Alpine Journal*, 20 vols., 1864-1902, with index, £22 10s. (mostly cloth); Goldsmith's *Vicar of Wakefield*, 1817, with 24 coloured plates by Rowlandson, £8 2s. 6d.; and the *Philosophical Transactions of the Royal Society*, 1845-1900, complete in 129 parts, £37 10s.

The edition of Chaucer's works, printed at London in 1542, is of very considerable importance, as it contains the "Plowman's Tale," which there made its appearance for the first time. The sum of £29 realised at Glasgow on February 5th for a fairly good copy of this folio cannot be regarded as excessive—in fact, that price has been considerably exceeded lately. On March 16th, 1903, as much as £59 was obtained for a good copy in morocco extra, and in the February of the same year and in the March of 1905 two other copies, each in old calf, realised £34 respectively. As this edition of 1542 is but a reprint of Godfray's folio of 1532, with the "Plowman's Tale" added, it is not, perhaps, of the same importance from a bibliographical point of view; but it is, nevertheless, a classic—one of those books which are bound to become scarcer and more valuable as time goes on, notwithstanding any temporary lull in the book market with which they may be confronted. The reason why we mention the sale of this Glasgow copy and refer to it at rather greater length than its importance may seem to warrant, is because it constitutes a type upon which many other judicious purchases might be modelled. We would say to the collector, whose means do not permit him to launch out to any great extent, that he should follow, in that case, the light and not the lanthorn, buying books which from their importance and comparative scarcity must in the days to come be appraised at a much higher value than they stand at now. There are literally hundreds of

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distinct works of this class waiting to be bought at a reasonable rate, but which for one reason or another, or perhaps for no reason at all, are passed by as being of comparatively little account.

Among them are the various works attributed to Chatterton, notably the *Miscellanies in Prose and Verse*, 1778, a copy of which, saddled with another book, sold for a trifle at Sotheby's on the 21st of February. A short time ago *The Revenge*, a burletta acted at Marylebone Gardens in 1770, the first edition of 1795, realised but 19s., and the *Rowley Poems* of 1794, containing Coleridge's "Monody on the death of Chatterton," seldom realises more than £3 10s. or £4, even though on large paper and in its original boards. True, Chatterton was dead when these books first saw the light, but his spirit still lives on—a glorious figure in the history and romance of English literature.

And now to descend to meaner topics, we approach the first important February sale, that held by Messrs. Christie, Manson & Woods on the 7th. This consisted of books from the libraries of the late Mr. G. B. Wieland, of Lancaster Gate, the late Mr. Wentworth Wass, of Upper Norwood, and other gentlemen, who, though not large collectors, had acquired some very noticeable books and a reputation for taste. Phineas Fletcher's *The Purple Island*, 1633, 8vo, realised £13 (original calf), the highest price obtained for some time. This, however, was an exceptionally good copy, containing the original blank leaves at the end, as well as the poem of 27 lines by Francis Quarles, "To my dear Friend, the Spenser of this age." There are large paper copies of this book, easily recognised, irrespective of measurement, by the small engraving at the back of the title-page and the engraved plate with verses addressed to Edward Benlowes, before the "Piscatorie Eclogs." It may be noted that a late copy of Chippendale's *Gentleman and Cabinet-Maker's Director*, second edition, 1755, realised £14 (one of the 160 plates missing), and an extensive collection of Catalogues of the Exhibitions of the Royal Academy, from 1769 to 1901, with the prices marked from 1860, £26. Redford's *Art Sales*, 2 vols., 1888, stood at £20 9s. 6d. (cloth), and Cokayne's *Complete Peerage*, 8 vols., 1887-98, at £24 3s. (half calf, one volume not uniform), as against £25 10s. realised at Sotheby's on January 30th last (original boards, presentation copy from the editor). The most important work, in the sense of being the most difficult to acquire, was, however, the French portraits, published by Vachez at Paris, without date, under the title, *Collection Générale des Portraits de MM. les Députés des trois Ordres Assemblés à Versailles en 1789*. This quarto, which realised £35, contained 159 engraved portraits, and was bound in old calf.

The great sale of the month comprised the library of the late Mr. Edwin Truman of Putney, a well-known and remarkably successful collector, who for years past had been a familiar figure in the sale rooms, and was well acquainted with every bookseller's shop and even street stall in the Metropolis. Mr. Truman was primarily a collector of English books, favouring more especially those illustrated by the Cruikshanks. Those, however,

are not to be sold until May next, when they will doubtless swell very materially the total sum of £3,622, which on the 13th of February and three following days was obtained at Sotheby's for the general library, catalogued in 1,244 lots. One of the first books to attract attention, and that by reason of the price paid for it (£15) rather than on account of its importance, is Alken's *Analysis of the Hunting Field*, 1846, containing a coloured title, 6 coloured plates, and 43 woodcuts, all by Henry Alken. This copy was in its original cloth and in exceptionally fine condition. A high price was also realised for the four volumes of *The Busy-Body, or Men and Manners*, edited by "Humphrey Hedgehog, Esq.," 1816-18, containing numerous coloured caricatures by Williams, Gillray, and others. The sum obtained was £12 15s. (half calf). This "Humphrey Hedgehog" was the political opponent of William Cobbett, who rejoiced in the pseudonym of "Peter Porcupine."

Burton's *Anatomy of Melancholy*, the only book which ever took Dr. Johnson out of bed two hours sooner than he wished to rise; the book which has been constantly pillaged, sometimes imitated, never equalled, was first published in 1621, and a good copy of that edition, complete, with the scarce leaf of "errata," realised £16 5s. at this sale (new morocco extra). Some of the leaves were slightly wormed, and that, coupled with the newness of the binding, contributed to depress the price. Last season two more desirable copies realised £36 and £50 respectively. Later on in the catalogue we come to a set of the original numbers in which *Sketches by Boz* was first issued, 24 in all, 1837. These, which are extremely difficult to meet with, realised £65 10s., and immediately after a set of the parts or numbers of the *Pickwick Papers* sold for £40 10s. Egan's *Life of an Actor*, 1825, royal 8vo, a very fine copy in the original picture boards, brought £20 10s. Goldsmith's *Citizen of the World*, 2 vols., 1762, £44 (original boards), and *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, £21 (original half binding, several leaves defective). Another edition of the same book, that of 1817, with 24 coloured plates by Rowlandson, realised £10 15s. (half morocco).

Mr. Truman's habit of book-hunting resulted at times in some very unusual finds. For instance, it is said that he secured Thackeray's *Second Funeral of Napoleon*, 1841, for 9s. 6d. This copy now brought £30 (with original front of wrapper, but soiled). He picked up from somewhere for 3s. Marston's *What You Will*, 1607, the very copy which Heber bought for 34s. at the Roxburghe sale in 1812, and which now realised £15 15s. So also two volumes containing a number of old and scarce plays, which cost this fortunate collector but 29s., now realised £114 10s. In all probability these and many other important books sprinkled about the catalogue were bought years ago, long before the demand for them had assumed its present great proportions. What Mr. Truman gave for the 29 leaves (only) of *The Lamentable Tragedie of Locrine*, printed by Creede in 1595, we do not know, but in all probability he would expend but a few shillings for the fragment, which now realised £24 10s. This is the way to buy books, and any collector

who has the requisite patience and should happen to live for half a century to come, could do the same. Many books which now go begging will then be pearls of great price. The unfortunate part of the matter is that no one is quite able to distinguish them from the heterogeneous mass which will then be ready for the burning.

Among other books sold on the same occasion we may shortly refer to Thackeray's *Vanity Fair*, in the very scarce original parts with yellow covers, which realised £48 (some covers defective); Surtees's *Handley Cross*, or *Mr. Jorrocks's Hunt*, in the 17 original parts, 1853-54, £15 15s. A complete series of Catalogues of the Exhibitions of the Society of Artists of Great Britain, from 1760 to 1791, interleaved and illustrated with many hundred engraved specimens of the exhibitors' works, £38 10s.; a collection of 260 sixpenny books by various publishers, nearly all with coloured frontispieces, £14 15s., thus showing an average of rather more than 1s. each. *The Miseries of Human Life*, with 50 humorous coloured plates by Rowlandson, 1809, brought £14 10s., and W. H. Ireland's *Life of Napoleon Bonaparte*, 4 vols., 1823-27 (titles dated 1828), £17 (contemporary calf). These quotations show pretty accurately the kind of books to which Mr. Truman chiefly directed his attention, though his library contained many others of a different character, as, for example, Vernet's *Cris de Paris*, containing 100 coloured lithographs by Delpech, £18 15s.; Evelyn's *Sculptura*, 1662, 8vo, £14 (morocco extra, with the mezzotint by Prince Rupert); and the *Icones Principum* of Van Dyck, consisting of brilliant original impressions of the 110 portraits, all in the first state, Antwerp, G. Hendricx, no date, £23 (old calf). The first state of any of these plates can easily be told; it is before the address of Van den Enden.

Two sales commenced on the 21st of February—one at Sotheby's and the other at Hodgson's, but neither contained much out of the ordinary. Rather should we turn to the library of the late Mr. James A. Slater, of Mecklenburgh Square, which was sold by the former firm on the 23rd. This library contained one of the finest copies of Shelley's *Queen Mab*, 1813, it is possible to meet with anywhere; to all appearance it might have left the publisher's hands but a week ago. The price realised was £168, just two pounds more than the sum obtained for an equally good example at Sotheby's on May 18th, 1903. Both copies had the dedication to Harriet * * * *, and on page 240 the imprint, "Printed by P. B. Shelley, 23 Chapel St., Grosvenor Square," afterwards suppressed. It is worthy of note that the first American edition of this poem was published at New York in 1821. That, however, is not of any special value, though it is interesting enough as being a first edition "of a sort." Bibliographers and others who take an interest in external minutiae have sometimes disputed among themselves whether the first English edition of *Queen Mab* was issued with a label on the covers. The better opinion is that there never was a label, and we notice that Mr. Buxton Forman is quoted in the auctioneer's catalogue as supporting this belief.

It almost looks as though the Kelmscott books were

on the eve of a marked recovery from the inexplicably low prices which have invariably prevailed of late. The Chaucer stood steady at £45 all last season, though lower prices still are chronicled. Mr. Slater's copy suddenly jumped up to £52, and many other of his books from the same press showed a gratifying advance. That the contrary was very generally believed probable is evidenced by the fact that a number of "privateers" were in the sale room ready to swoop down on any of these books which might show the usual symptoms of depression. We fear, however, that the slight rally observable on this occasion will not be followed up to any material extent, for there is no instance known in which a general decline of books, as a class, has been followed by a general and prolonged recovery. Precedent counts for something in these matters, because it is invariably based upon reason, which, when a whole class of books is affected, must rest on a very broad and comprehensive basis. The reason why collectors have lately manifested such little interest in the Kelmscott books is because they have grown tired of them, though this but places the difficulty a step further back. Why they should have tired of books like these is another and a very different question. There would not seem to be any accounting for that.

Mr. Slater's library, consisting of 326 lots, realised £1,169, a good average, amply accounted for when the character of the books is taken into consideration. With the exception of the Shelley, none sold for very high prices; but on the other hand, very few inferior or commonplace books are observable in the catalogue. The library maintained a high standard of excellence throughout, and no higher compliment could be paid to the memory of the late owner than is involved in this statement. It is necessary to draw our account of the sale to a close, and we content ourselves with noting the following prices: Turberville's *Booke of Faulconrie or Hawking*, 1575 (18 leaves missing), and the same author's *Noble Arte of Venerie*, 1575, in 1 vol., 4to, £19 (a number of leaves cut into); a set of the *Tudor Translations*, 34 vols., 8vo, 1892-1903, £25 (uncut); and Turner's *Liber Studiorum*, a collection of 61 of the plates, mostly early impressions, and some in the first state, £50. This work was published in 14 numbers, between the years 1812 and 1819, and as each number contained five plates, there are consequently seventy in the series, irrespective of the title. On February 20th Messrs. Christie sold a series for 500 guineas, but no fewer than 61 of the plates were in the first published state, and a number of the etchings and some duplicate impressions were added.

On the last day of February, the late Mr. George Holland's library came up for sale at Sotheby's, but as it extended well into March, it can be more consistently dealt with later on. We have already mentioned that the set of parts of the *Pickwick Papers*, belonging to Mr. Truman, realised £40 10s., and it may as well be stated now that Mr. Holland's set sold for no less than £118, thus showing such an immense difference in price, that it becomes absolutely necessary to enquire into the reason. The truth is, that these parts, or numbers,

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disclose numerous variations and omissions which must necessarily be taken into consideration before it is possible to say what position, in point of excellence, they are entitled to occupy. Next month we will, in discussing this sale, give a list of what may conveniently be called the "points" of an ideal set of the numbers of the *Pickwick Papers*.

The first week in February saw the sales at Christie's in full swing, and since that time a sale has been held nearly every day. A very interesting

Miscellaneous dispersal was the one held on the 2nd which consisted of the old English furniture and old Brussels tapestry, the property of the Hon. Mrs. Skeffington-Smyth, removed from Busbridge Hall, Godalming, and porcelain, bronzes, and other objects of art from various sources. The *clou* of the sale was an old French marble bust of the Princesse de Lamballe, with curling hair bound with a fillet, her shoulders loosely draped. The name of the sculptor was not given in the catalogue, but notwithstanding, its remarkable merit appealed so strongly to those present that it was only after keen competition that it was secured for £714. Among the furniture the chief items were a Chippendale settee, with arms terminating in animal's masks, on boldly carved cabriole legs and lion's claw feet, which made £341; twenty chairs by the same maker, with interlaced backs carved with foliage, on scroll carved legs, went for £178 10s.; and a Louis Quinze library table of tulip and king wood, mounted with ormolu, for £98 14s. The porcelain was comparatively unimportant, the only notable lot being a pair of old Dresden porcelain groups emblematic of Peace and War, which realised £65 2s. There are still to be mentioned some panels of old Brussels tapestry, an oblong panel of which, depicting Teniers subjects, going for £283 10s.; and a pair of panels with subjects from the lives of Plato and Diogenes, £273.

The sale on the 6th consisted of the objects of art from the collection of the late Mr. M. J. Pelegrin, of Newcastle-on-Tyne, and various other properties. Of the snuff-boxes, of which there was a large number, several went for goodly sums, a Louis XV. oblong box of grey agate, with the lid set with a bouquet of flowers in coloured stones, which realised £157 10s., being the most notable.

One or two fine pieces of silver plate appeared in the sale on the 8th, which included the property of the late Sir George Elliot, Bart. Among this property was a Charles II. small porringer with scroll handles, chased with foliage, London hall-mark, 1661, maker's-mark, E.T. with crescent below, 4 oz. 1 dwt., which made 335s. per oz., and a plain goblet of the same period, with a nearly cylindrical London hall-mark, 1673, maker's-mark R.D., with a cinquefoil and two pellets below, 9 oz. 3 dwts., which reached 215s. per oz. In another property, at the same sale, a small plain mug, also of Charles II. period, with scroll handles, 1667, maker's-mark I.G., with crescent below in heart-shaped shield, 2 oz. 19 dwts., made 270s. an oz.

Only a few items call for notice in the sale of the porcelain and furniture of the late Mr. Frederick Bower and others, on the 9th. A pair of fine old Dresden vases and covers, painted with squirrels and flowers in the style of old Hizen, with ormolu mounts of Louis XVI. design, went for £117 12s.; and a set of three old Nankin large vases and covers, and a pair of beakers painted with flowering trees and grotesque animals, realised two guineas less.

The collection of old Italian bronzes and other objects of art formed by the late Mr. Charles Bowyer, the sale of which occupied Christie's rooms on the 15th and 16th, was in the main more interesting than remarkable, though the total, £8,488, must have been rather less than was anticipated. It was on the first day that the most notable pieces came to the hammer, the first 130 lots accounting for £7,300 of the total. Of Mr. Bowyer's treasures, many were well-known to connoisseurs, having been at different times exhibited at the Burlington Fine Arts Club in 1879, at the Leeds National Exhibition of Works of Art in 1868, and the Art Treasures Exhibition, at Wrexham, in 1876.

The chief prices were made among the carvings in ivory, all of which were remarkable for their beauty. The chief lot was an upright tablet, probably the wing of a diptych, of the ninth century, which went for £892 10s. In the centre of the rectangular composition is an oval frame enclosing a seated figure of Christ in the attitude of blessing, carved in low relief; outside the frame are four emblems of the Evangelists in similar relief; the exterior border enriched with a duplicated design of formal leafage. Another fine piece was an ivory statuette of St. Margaret crowned, habited in the costume of the early part of the fifteenth century, assumed to be English fifteenth century work. For this piece £430 10s. was given.

Many of the bronzes went for excellent prices, among the more important being a group of Hercules and Anteus wrestling, after Baccio Bandinelli, Florentine late sixteenth century, £325 10s.; a late fifteenth century Italian bronze-gilt vase-shaped inkstand, by the side of which kneels a satyr, £241 10s.; a statuette of Phryne, £283 10s.; and Venus drying after her bath, by Gian di Bologna, and Hermes, an Italian seventeenth century reproduction of the antique, each made £199 10s.

In conclusion, attention must be drawn to the terracottas, which included a bust of Mirabeau, £430 10s.; a statuette of Voltaire, and one of Rousseau, both signed Lucas Montigny, which made £315 and £262 respectively; and a life-size coloured terra-cotta bust of Niccolo Machiavelli, £651.

As regards interest, the sale held on the 23rd, which consisted of old Burgundian tapestry, some fine porcelain, and a large collection of snuff-boxes, surpassed any held during the month. Though the catalogue contained only 120 lots, the afternoon's proceeds amounted to £18,616. Amongst the porcelain the chief items were an old Chinese powdered blue dish, of the Khang-He period, £225 15s.; a *famille verte* teapot, of the Ming dynasty, £220 10s.; and a pair of Chelsea vases, formed

as fluted pear-shaped bottles, £160. These last were once the property of the Duchess of Richmond, who gave them to her daughter, Emily Duchess of Leinster, from whose daughter they descended to the present owner. Of great beauty were a pair of old Dresden busts of children, 9 in. high, and a smaller pair, almost similar, which made £273 and £367 10s. respectively.

Following these were two lots at one time in the collection of Lord Methuen. One, a Louis XVI. clock, the movement by Sotian, the dial placed in a Sèvres porcelain case, made £997 10s., and the other, a pair of gros-blue Sèvres vases of the same period, went for £346 10s. Several miniatures realised good prices, the chief being a portrait of the Marchioness of Downshire, by John Smart, dated 1777, £493 10s., and a portrait of a lady, by the same artist, dated three years later, £315.

About thirty snuff-boxes were sold, many of which recalled the famous Hawkins dispersal. Two of the Louis Seize period made £730 and £720 respectively, one of the preceding reign went for £550, a box of the same period realised £510, and an oblong snuff-box, painted in the manner of Degault, was secured for £400.

The Burgundian tapestries, which consisted of six panels depicting compositions of figures illustrating some obscure mythological subject, attracted considerable attention, but the final bid of £4,725 is believed to have been below the reserve.

There were three important lots of porcelain at Christie's sale on the 27th. These were a Chelsea-Derby dessert service, painted in *grisaille*, consisting of sixty-one pieces, £189; a Chinese oviform vase and cover and a pair of beakers, with mazarine blue ground, enamelled, with Hō Hō birds, £283 10s.; and a Chinese dinner service, each of the 109 pieces enamelled with a coat of arms, £173 5s.

Messrs. Sotheby's sales during February, in addition to the book sales noticed elsewhere, included two important sales of autographs on the 19th and 26th. The first of these consisted of a collection of about 300 letters and documents, mostly relating to Napoleon and his family, formed by that indefatigable collector, the late Mr. Frederick Barker, for which £147 was obtained. The second sale was of far greater importance, including, as it did, some rare letters of Nelson to Lady Hamilton, a letter and some stanzas in the autograph of Robert Burns, and an important series of Beaconsfield letters. Chief amongst the Nelson items was an important official naval document addressed to "Sir Thos. Levington, Bart., Captain of His Majesty's Ship 'Renomme,'" signed "Nelson and Bronte," given on board the "Victory," off Cadiz, 29th April, 1805. For this rare document £70 was given. Another Nelson item was a letter from Nelson to his daughter Horatia,

on board the "Victory," January 20th, 1804, for which £51 was paid. The Burns letter addressed to Miss Miller, Dalswinton, Dumfries, September 9th, 1793, possessed considerable interest owing to the fact that it contained a song of five stanzas of four verses entirely in Burns's autograph. It realised £70.

£70 was also the sum paid for six interesting documents relating to the poet Keats, containing much important matter concerning the poet and his works.

At Sotheby's, on the 27th, was sold the collection of English crown pieces formed by Mr. T. W. Barron, a well-known member of the Numismatic Society. The highest price obtained for a single crown was £25 10s. for a Charles I. crown dated 1625, m.m. lis which at one time was in the famous Murdoch collection.

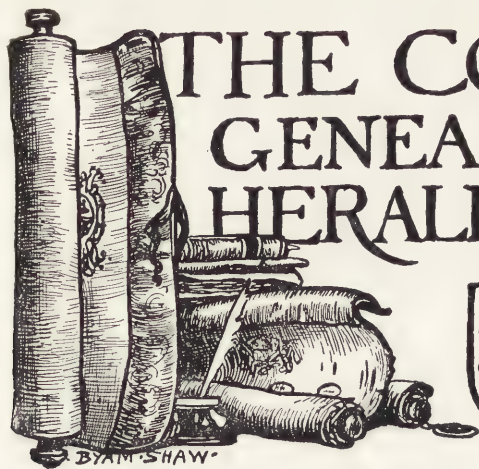
At a sale recently held by Messrs. Gudgeon & Sons, Winchester, a Sheraton cabinet, which at the Duke of Buckingham's sale in 1848 realised 58s., went for £97 2s. 6d.

Messrs. Glendining & Co. held an interesting sale of coins, medals and decorations, including the gold and silver coins, war medals and decorations, the property of Mr. T. Newherd, at their galleries in Argyll Street, on February 22nd and 23rd.

Amongst the coins the most important were a Charles I. pound piece, Oxford, m.m. plume on obv., on rev. seven pellets, plume behind the horse, arms beneath, rev. has value and date 1643 with RELIG: PROT: LEG, &c., which made £5 5s., and a Victoria pattern five-pound piece by Wyon with the Queen as Una with the Lion on the reverse went for £7 15s.

The medals included a Peninsular medal with bars for Sahagun and Benevente, Orthes and Toulouse, £6 15s.; a medal for Meeanee, 1843, with original silver suspender, a fine specimen of this rare medal, £16; and a large silver medal, obv. 86 G.R. crowned within a wreath, rev. The Gift of Lieut.-Colonel J. P. Lloyd, Commanding His Majesty's 86th Regt. of Foot, to Quartermaster James Carr, as a token of his high regard for him as a soldier, 20th May, 1801, £11. Two important groups were also sold, one, awarded to Colonel L. Fyler, 12th and 16th Lancers, which consisted of the medals for Ghuznee, Aliwal, Maharajapoor, Punjab, Crimea with bar for Sebastopol, Turkish Crimea, the Order of the Medjidie, and the Gold and Enamel Badge of a Military Companion of the Order of the Bath, made £18; and the other, an interesting group of medals awarded to a Sergeant of the 13th Foot, consisting of the medals for Ghuznee, Cabul and Jellalabad, 7th April, 1842, went for £10.

At Messrs. Glendining's sale of postage stamps on the 27th and 28th, a Roumania, 1856, 27 p., blk. on rose, made £18; a Spain, 1851, 2 r., red, unused, went for £10 10s.; and a Sweden, 1872-8, 20 ore, vermilion "Trettio" error, for £10 15s.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

518 (London).—The celebrated Sir Richard Steele appears to have borne the following arms:—Argent a bend counter componée ermine and sable between two lions' heads erased gules on a chief azure three billets or. These arms are to be found, though much worn, on the gravestone, in Westminster Abbey, of his second wife, who was a daughter of Jonathan Scurlock, of Llangunnor. In the Blenheim MSS. there is a large sketch of his arms, with Scurlock, on an escutcheon of pretence, drawn by Sir Richard himself. An engraving of Steele's arms is also given on page 7 of *The Arms of the Subscribers to Senex's New General Atlas*, which was published in 1721. In the armorial bearings of the Dublin baronet, the bend counter componée is sable and or.

525 (Taunton).—Sir Robert Howard, of Vasterne, Wilts., was the sixth son of Thomas, first Earl of Berkshire, by a daughter of William, Earl of Exeter. During the Civil War he

suffered, with his family, who adhered to Charles I., but at the Restoration was knighted and elected member of Parliament for Stockbridge, Hampshire. Afterwards he was appointed Auditor of the Exchequer, and on account of his faithful services to Charles II. in that capacity received many marks of Royal favour. His male line ended with his grandson, Thomas, in 1702, and the female line with his granddaughter, Diana, wife of Edward, Lord Dudley and Ward, in 1709, when the estates reverted to the Earl of Suffolk and Berkshire.

532 (Sowerby Bridge).—The arms on the seal are those of the ancient family of Kendall, of Polyn, Co. Cornwall. (Visitation 1620)—Argent a chevron between three dolphins naiant embowed sable. Crest—a lion passant gules. The motto on the seal is ungrammatical and should read: "Virtus depressa resurget." The Kendalls of Polyn claim descent from Richard Kendall, who represented Launceston in the Parliament of 1330.

538 (New York).—John Baptist Du Bos was a celebrated member of the French Academy. He was born at Beauvais in 1670, and descended from a wealthy and reputable family, his father, Claude Du Bos, being a large merchant and magistrate of that town. Having been sent to Paris to finish his studies, he was admitted a Bachelor of the Sorbonne in 1691. Four years later he was made one of the Committee for Foreign Affairs under Torcy, and was afterwards charged with important missions to Germany, Italy, England, and Holland. On his return to Paris he was made an Abbe, and had a considerable pension settled on him. He was also chosen Perpetual Secretary to the French Academy, which office he held until his death in 1742.

543 (Paris).—William Walsh, the critic and poet, was son of Joseph Walsh, of Abberley, Co. Worcester, and was born about the year 1660. According to Pope, his birth occurred in 1659, but Wood places it four years later. He became a gentleman commoner of Wadham College in 1678, but appears to have left Oxford without taking a degree. He was appointed Gentleman of the Horse to Queen Anne, and his death took place in 1708.

549 (London).—The grant of arms to John Shakespeare, the poet's father, was made in 1596.

555 (Winchester).—Richard Topcliffe, living in the reign of Queen Elizabeth, was the representative of the ancient family of Topcliffe, of Somerby, Co. Lincoln. A visitation of that county, made in 1592, shows that he was the eldest son of Robert Topcliffe, of Somerby, by Margaret, one of the daughters of Thomas, Lord Borough; that he married Jane, daughter of Sir Edward Willoughby, of Wollaton, Co. Nottingham, and had issue Charles, his son and heir, three sons successively named John, who probably died infants, and a daughter, Susannah.



Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisalment, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Coins

Indian.—6,895 (Greenwich).—The coin of which you send sketch is a gold Mohur issued by the British East India Company. Its value is about 40s.

Antoninus Pius.—6,923 (Hendon).—Your coin is a 1st Brass of Antoninus Pius, A.D. 138-161, and worth about 1s. 6d.

English Silver.—6,918 (Wisbech).—The value of your coins is approximately as follows:—Queen Elizabeth shilling, 2s.; George II. half-crown, 1745, 3s.; George III. Garter sovereign, 1818, five-shilling piece, 1818, and half-crown, 1820, face value; George IV. sixpence, 1825, 1s.; George IV. lion sixpence, 1826, 2s.; Victoria fourpenny piece, 1854, 6d.; Kruger two-shilling piece, 1897, face value. As regards the William III. seven-shilling piece, no such coin appears to be known.

Engravings

The Groveries.—6,995 (Brondesbury).—The set of etchings by Munro Bell would probably fetch very little.

"John, Duke of Marlborough," by Henry Roberts. —6902 (High Harrogate).—We do not recognise this plate from your description, but it is probably not of very great value.

"Cornfield," etc., after Constable. —6,922 (Highgate).—We do not know Evans as an engraver after Constable. If, as we suppose, you possess artist's proofs by Lucas, signed by the painter and engraver, they may be of considerable value, and should be sent for examination.

"Death of Wolfe," after Sir Benjamin West, by Woollett. —6,916 (Edinburgh).—Your print is worth from £1 to £2, according to condition.

"Lord Burghersh," after Sir Joshua Reynolds, by F. Bartolozzi. —6,903 (Dublin).—If an old impression, in colours, your print should be worth from £10 to £15.

"The Last Litter" and "The Hard Bargain," by W. Ward. —6,898 (Marylebone).—Your engravings may be worth £8 to £10, but it depends entirely upon their condition.

"Children Feeding Chickens," after Sir J. Reynolds, by P. W. Tompkins. —6,878 (Derby).—If an old impression, printed in colours, this should be worth from £5 to £10, according to condition. The other prints on your list are of small value.

Query.—6,917 (Abergavenny).—None of the prints on your list are worth more than a few shillings. It is impossible to give any opinion regarding the oil paintings without seeing them, but they are not by artists "in demand."

"Mrs. Smyth and Children,"—6,970 (Old Charlton).—If an old impression, and in good condition, your print is worth about £25, but the only satisfactory way to judge is by seeing it.

T. W.—6,973 (Tooting).—Your etching after Rembrandt's *Christ Healing the Sick*, signed "T. W., 1758," is by Thomas Worlidge. Its value is about 30s.

"Raffaelle and the Fornarina," after A. W. Calcott, by L. Stocks. —6,979 (East Grinstead).—Your print is of very little value.

"Hon. Anne Bingham" and "Lavinia," after Reynolds, by Cousins. —6,976 (Sutton).—If you possess ordinary prints, they can still be obtained for 1 guinea apiece, and the value is consequently small. Artist's proofs, however, are worth considerably more. There are so many reprints of *Miss Kemble*, after Reynolds, that it is impossible to give an opinion without seeing it.

"Rabbits Eating Carrots" and "Boy Looking at two Pigs," after G. Morland. —6,966 (Wrexham).—In good condition, these prints are worth about £3 apiece. *Crossing the Brook*, after H. Thomson, by W. Say, from £3 to £7; *The Unlucky Boy*, after H. Morland, about 30s.

"Summer" and "Winter," after W. Hamilton, R.A., by P. W. Tompkins. —5,837 (Toynbee Hall).—If in good state, these prints should fetch at least £10, and if they are in colours they may be extremely valuable. It depends a great deal on the colours, and it is, of course, impossible to say anything reliable before seeing them. The other engravings on your list are of little importance.

Aquatint: "Battle of Waterloo." —5,846 (Portsmouth).—This should be worth from 30s. to £2. The other print you mention is of very little value.

Query.—5,300 (Sherborne).—The print you describe is probably *The Vicar Receiving His Tithes*, by T. Burke, after Bigg.

Objets d'Art

Old Glasses.—6,899 (Bourne).—The pair of glasses illustrated in your photograph should be worth about 25s. to 30s.

Pottery and Porcelain

Supper Service.—6,993 (Melksham).—The pieces you describe are simply trifle dishes. We do not think they were ever intended to hold asparagus.

Silver Lustre.—6,994 (Castle Coote).—Assuming your bowl to be genuine old lustre, it should be worth about £1. The cup and saucer, from your description, are probably late Staffordshire, and therefore of no value to a collector.

Answers to Correspondents

Books

Scott's Antiquary, 1816.—6,458 (Highgate).—£2. Ainsworth's *Tower of London*, £1 5s.

Scott's Novels.—6,498 (Glasgow).—The value of your Scott's novels depends largely on whether they are in the original boards or have been rebound. The Byron manuscript should be of some value. Send it to us.

Shakespeare's Works, 1823.—6,524 (Coleford).—If in good condition this should be worth about £1.

The Works of John Vigo, 1586.—6,525 (Birmingham).—From your description this work appears to be in a fine contemporary binding, which would greatly appreciate its value. Send it to us for examination.

"Vinetum Britannicum," 1691.—6,552 (Barnet).—This edition is not of much value.

Cruikshank Etchings.—6,570 (Kinnitty).—Without knowing the number and condition of these it is quite impossible to give a valuation.

"The Lady's Magazine."—6,579 (Lisbon).—Works of this class are practically valueless. The other books mentioned are of some interest if in good condition.

"The Cape Town Gazette."—6,615 (Cape Town).—To a collector your copies of this periodical would have some value, but otherwise they would be difficult to dispose of.

"Prout Rudiments of Landscape," 1813.—6,225 (Brondesbury).—If you possess all the 64 plates it should be worth about £2 5s.

Boswell's Life of Johnson.—6,547 (Carlisle).—Your edition of this work has no value from a collector's point of view. Its value does not exceed a few shillings.

Chronicle of England, 1864.—6,442 (East Grinstead).—This book is worth between 25s. and 30s.

Britton, History of Salisbury Cathedral, 1814.—6,441 (Stanmore).—This is one of the 16 volumes forming Britton's famous Cathedral Antiquities. Its value is about £1. The Theological works and the Ladies' Magazine mentioned are of small value.

The Gardener's Dictionary.—6,419 (Shepherd's Bush).—*The Gardener's Dictionary* and the other books on your list are not of sufficient interest to have a collector's value.

Breeches Bible.—6,404 (Gloucester).—It is quite impossible to value this unless you send it to us. The other volumes should also be sent.

Dr. Syntax' Tours, 1820-1821.—6,398 (Clifton Gardens).—Your two volumes should be worth about £3.

Markham's Husbandman's Recreation.—6,964 (Sheffield).—Your edition of the book is too late to possess much value.

Surtees, Mr. Facey Romford's Hounds, 1865.—6,452 (Cheshire).—This work is worth £1 15s. *Bleak House*, 1853, £1 5s., and *Pickwick Papers*, 1837, £2. In parts, this last work is worth considerably more.

Bewick's Quadrupeds, 1790.—6,830 (Birmingham).—This work is worth about £2 10s.

Gay's Fables.—6,819 (East Grinstead).—Your edition of this work is not of much value, especially as you only possess the second volume.

Plays.—6,815 (Plaistow).—Your book of plays is of too late a date to appeal to collectors. Your Bible, if in good condition, should be worth a few pounds.

George Bellamy.—6,813 (Worthing).—The value of this work is comparatively small.

Robertson's America.—6,806 (Callan).—This work is very common, and your edition is not worth more than a few shillings.

The Keepsake, 1830.—6,796 (Tunbridge).—Works of this character are quite valueless from a collector's point of view.

Roger's Poems, 1834.—6,785 (Watford).—This work should be worth about £1 10s.

The Alhambra, by Washington Irving.—6,751 (Harley Street).—If the pedigree of your copy could be traced its value would be enhanced.

Bible.—6,746 (Spalding).—Your Bible is of too late a date to possess much value.

"Zurich Letters."—6,741 (Wisbech).—We have not yet received these volumes. If you will send them we shall be pleased to value them.

Ephemeris.—6,692 (Bournemouth).—With the exception of the Ephemeris, the books on your list are unimportant. Send it to us for inspection.

Bible, 1776.—6,688 (Pontypridd).—This has no collector's value.

"History of America," 1847.—6,676 (Chard).—The value of this work is very small.

"De Rerum Usu et Abusu."—6,680 (Burton).—We cannot value this book without seeing it.

Catalogue.—6,687 (Stowmarket).—The catalogue you mention is not of much value.

Coins

Jubilee Coins.—7,034 (Erdington).—The collection would bring about 4s. over face value.

George IV. 5s. piece.—5,839 (Weybridge).—This coin is still accepted as currency, and has no collector's value. It is impossible to value your Morland drawing without seeing it. Is it by Morland, or is it only a copy from one of his drawings or prints?

Engravings

Italian.—5,901 (Malvern).—All the engravings you name are of very small value indeed.

"Death of Nelson," after Benjamin West, by James Heath.—5,900 (Warwick).—Your engraving should fetch £1 or 30s. Advertise it in THE CONNOISSEUR REGISTER.

"The Spinster," by Cheeseman, after Romney, etc.—5,899 (Rugby).—The four engravings you describe might be of considerable value if genuine, but there have been many reproductions, and in any case it is impossible to give an accurate opinion before seeing them, as so much depends on the state, etc.

Finden's Landscape Illustrations, etc.—5,890 (Sunderland).—The prints you describe are probably book illustrations of very little commercial value.

Colour Prints, after Wheatley, by F. Eginton.—5,891 (Bangor, Co. Down).—If your prints are good impressions, printed in colours, they will probably bring several pounds.

Morland.—5,892 (Knutsford).—The value of your engravings, after Morland, is approximately as follows:—*Gathering Wood* and *Gathering Fruit*, engraved by R. Meadows, £8 to £10 the pair; *Peasant Family*, engraved by J. Pierson, *Pedlars*, engraved by J. Shepherd, £12 to £15.

Portraits of Elizabeth of Bourbon and Philip IV., after Rubens.—5,895 (West Coker).—These prints are not very rare, and would not have great value. The original oil painting is, of course, another matter, and, if it were brought to light, would command a high price as an example of the great master.

Baxter Print.—5,451 (Helensburgh).—Your Baxter print is only worth a few shillings.

"Sheep Washing," after Wilkie, etc.—5,443 (Weymouth).—All the engravings on your list are of very little monetary value. Black and gold Hogarth-pattern frames would be suitable.

Landscape.—5,463 (Duns, N.B.).—It is impossible to give any information regarding your print without seeing it. Your description is much too vague to enable us to gain a proper idea of what it is.

The Connoisseur

"Conde," after Cosway.—5,466 (Paisley).—A first impression of this engraving should realise from £12 to £15 in the sale room.

Landscape, by W. Radcliffe.—5,470 (Hull).—From your description, the print you possess is of very small value indeed. It is utterly impossible to give an opinion as to the value of your oil painting without seeing it. The signature and monogram, though they may form a clue to the artist, assuming them to be contemporaneous, are of no use whatever in estimating the value of the work.

"Sailor's Conversation," engraved by W. Ward; "The Country Butcher," engraved by T. Gosse, under J. R. Smith.—5,469 (Charmouth).—If genuine, and fine impressions, your prints may be worth a large sum of money. The only way to tell is by examination, and we should advise you to send them.

"Sunday Morning" and "Duck Shooting."—5,472 (Smethwick).—These prints may be worth a few pounds, though, as you do not give any particulars, it is difficult to say definitely. Probably about £2 or £3 apiece. The others on your list are of small value.

Illustrations to Shakespeare.—5,482 (Iver).—Without seeing them we should consider the series you describe to be worth at least £2 or £3.

Coloured Print, by I. Peirson.—5,481 (Slough).—Your print is probably worth £3 or £4.

"The Cricket Match," etc.—5,882 (Halifax).—Your cricket print should sell for £3 or £4 to a collector. The other two engravings you name are of small value. It is impossible to say anything with regard to the Morland drawing unless it is seen.

"Collina" and "Sylvia," after Sir Joshua Reynolds, by H. Jones.—5,883 (Gt. Malvern).—The value of your prints would be approximately £6 to £8 the pair.

Mezzotint, by V. Green, after B. West.—5,869 (Exeter).—The subject you mention is not in demand, and the print would have small value.

Engraving, by Robert Dodd.—6,604 (Bungay).—Your print of *The British Fleet off Cape St. Vincent* should fetch about £3.

Steel Engravings, by Gustave Doré.—5,830 (Dunedin, N.Z.).—There is no demand for these prints at the present time. Though they were published originally at 10 guineas apiece, at recent sales in London they have brought very small sums indeed.

"Rubens and his Wife," etc.—5,829 (Weston-super-Mare).—The prints you mention are of little value.

Portrait of Chas. Kean in his Actor's Robes, etc.—5,920 (Bermondsey).—Your prints are all of very small value.

Identification of Print.—5,372 (Clapton).—Regarding your queries (a) we do not know the subject of the painting of which you send photograph; (b) from the photograph this is evidently an old line print after one of the early Italian masters, and probably the title is *Charity*. It would not, however, be of great value.

Bartolozzi, after B. West.—5,856 (Luton).—The engraving, of which you send tracing, is of very small commercial value.

"The Angling Party" and "The Anglers' Repast," by G. Keating and W. Ward, after G. Morland.—5,848 (Noorderstraat, Holland).—The prints, of which you send us photographs, are ones for which there is considerable demand among English collectors, and printed in colours and in fine state they have realised as much as £200 the pair in the London sale rooms. Cutting the margins has, of course, taken a great deal off the value of your prints; but

if the impressions are good, they may even now fetch several pounds under the hammer. They would sell well at either of the firms you name.

"Mrs. Smyth and Children," by Reynolds.—6,970 (Old Charlton).—If old and in good condition, the value of your print might be anything up to £25. It is impossible to name any sum with certainty unless we see the print.

Objets d'Art

Horn Snuff-box.—5,368 (Totteridge).—Your horn snuff-box, with portrait of Queen Anne, is probably by J. Obrisset, who made many of this kind. There are several specimens of his work in the mediæval room of the British Museum. Its value will be about 25s.

Painting on Glass.—5,835 (Tunbridge Wells).—Your glass picture, judging without inspection, would not be worth more than about 10s. The prints are of small value.

Painting on Porcelain.—5,310 (Batley).—It is extremely doubtful whether you could get as much as £125 for your picture now. It might sell well at some West End auction rooms, but it would not be considered old, and would not appeal to collectors.

Sheffield Plate.—5,319 (Moscow).—The coffee pot and cream jug, of which you send photograph, should realise about £8 in the London market.

Treatment of Japanese Cloisonné Enamel.—6,971 (Manchester).—The only way is to wash it with soap and water, and afterwards polish with a soft leather.

Pictures

Adam Buck.—7,167 (Winchester).—This artist is chiefly known by his work *Paintings on Greek Vases*, containing 100 plates, designed and engraved by himself, published in 1812. He exhibited portraits in crayon and oil, as well as miniatures, at the Royal Academy very frequently between 1795 and 1833. Your water-colour portraits of his should have some value, but it is impossible to give any definite opinion without seeing them.

K. Elliot.—6,921 (Whitehaven).—There are several painters of the name Elliot, though we do not know any with initial K. Send your picture for inspection.

Pottery and Porcelain

Mark.—5,919 (Kingsdon).—As far as we can tell from your indistinct sketch of mark, your porcelain is Coalbrookdale.

Oriental Plaque and Vases.—5,840 (Cawnpore).—We regret your elaborate description does not aid us materially to form an opinion of your plaque and vases. It is absolutely impossible to give information regarding Chinese porcelain without both seeing and handling it.

Plates.—5,870 (Netley).—Your plates are probably modern, a large number having been put on the market in recent years, and the value is very little.

Chelsea Melon, etc.—6,607 (Clapton Common, N.).—The description you give of the Chelsea melon is too vague to enable us to give a reliable opinion. There are many varieties and sizes of them. If perfect, the value might be about £15. The plate, of which you enclose tracing, is apparently modern.

Dessert Plate.—5,875 (Dublin).—The plate you describe is of Vienna fabrique, probably modern. It would not have any special value from a collector's point of view, but well-finished specimens are expensive.

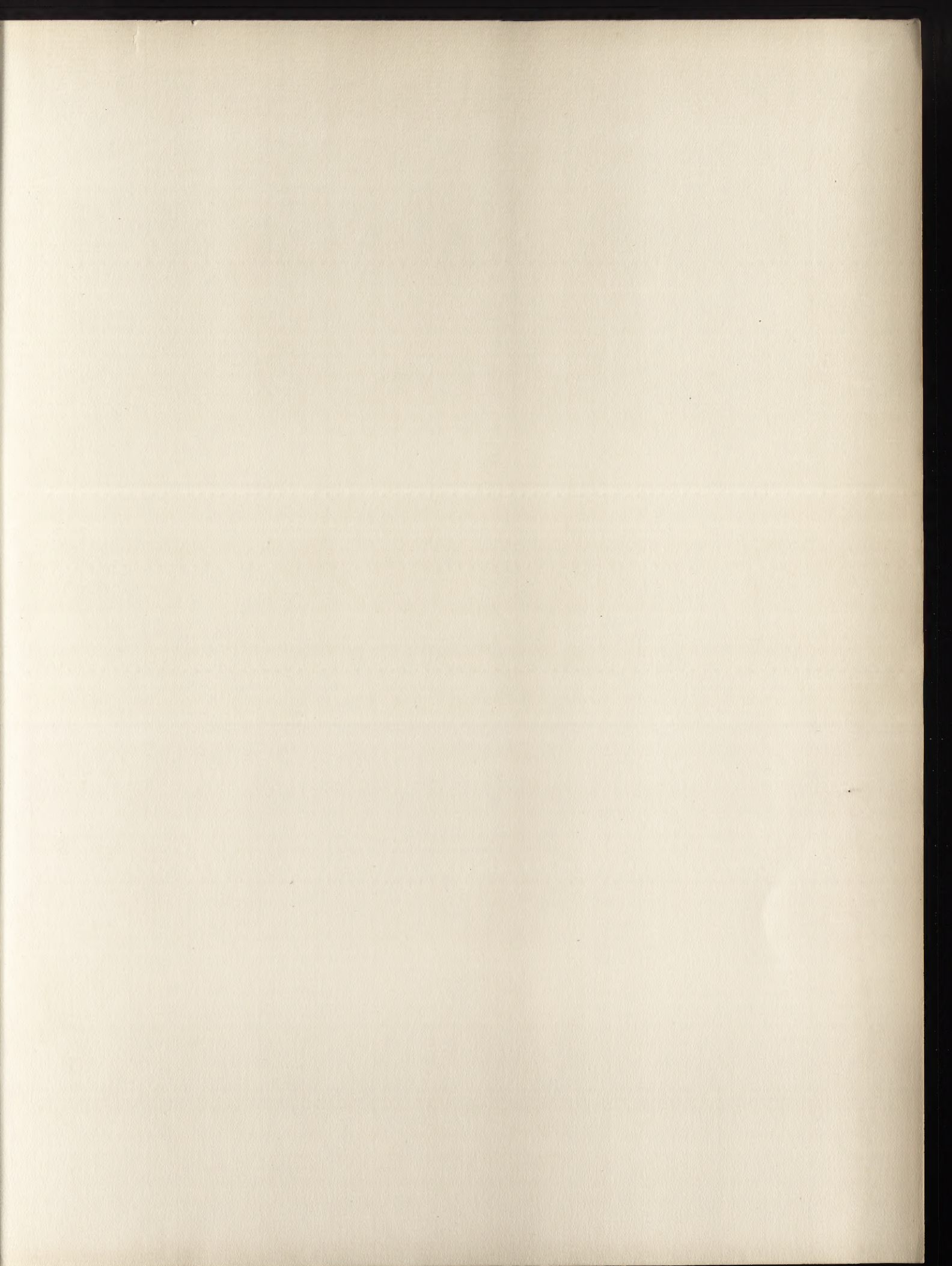
Query.—6,095 (Godalming).—Hand-painted modern china, if artistic and of fine quality, would have a sale second-hand for decorative purposes, but it is, of course, of no interest to collectors, and fancy prices could not be expected.













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